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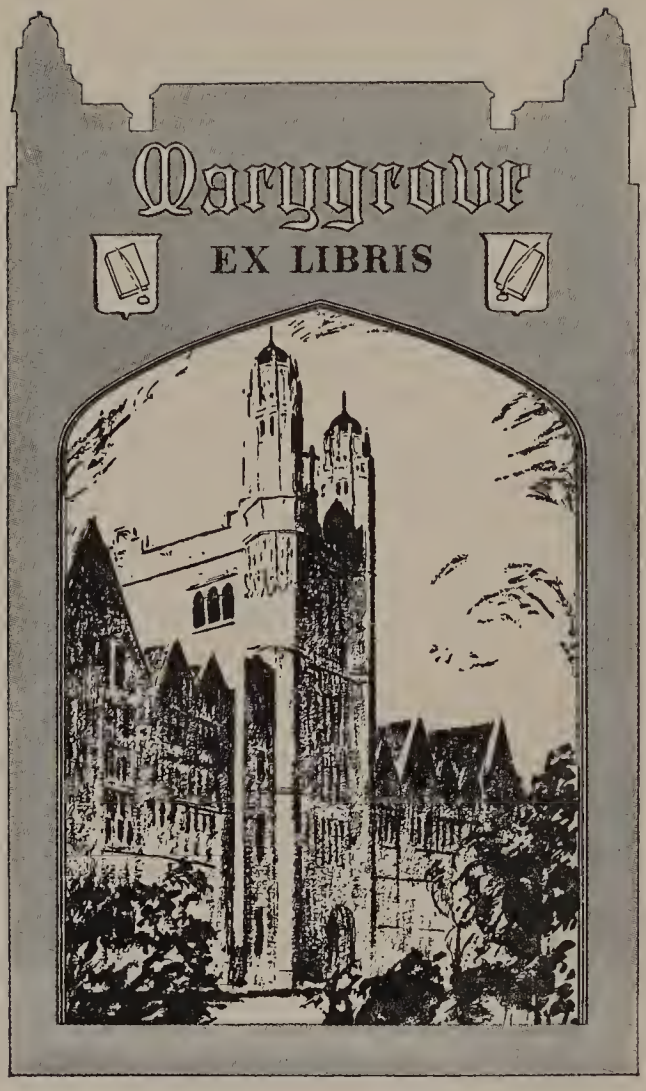
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ITALY is the most interesting country in the world; every city and almost every little town is important either historically or picturesquely. Its countless galleries and museums, its churches and palaces are full of great works by the greatest artists that ever lived, while the monuments and the noble ruins perpetuate many famous or literary reminiscences.

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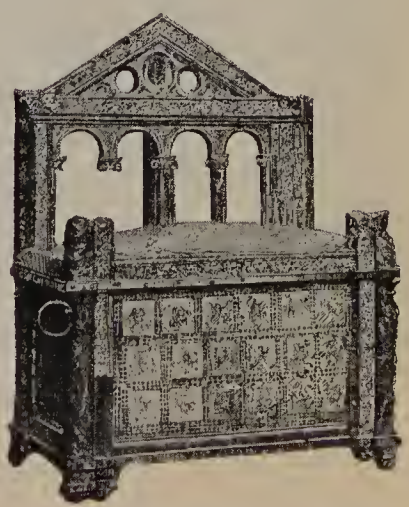
ROME

ETERNALLY BEAUTIFUL.

" 'Tis the centre
" To which all gravitates. One finds no rest
" Elsewhere than here. There may be other cities
" That please us for a while, but Rome alone
" Completely satisfies. It becomes to all
" A second native land by predilection,
" And not by accident of birth alone."
— LONGFELLOW.



Episcopal chair of the Apostle Peter.
(*Basilica of St. Peter*).

THE DOME OF ST. PETER'S AS SEEN FROM THE JANICULUM.

WONDERS OF ITALY

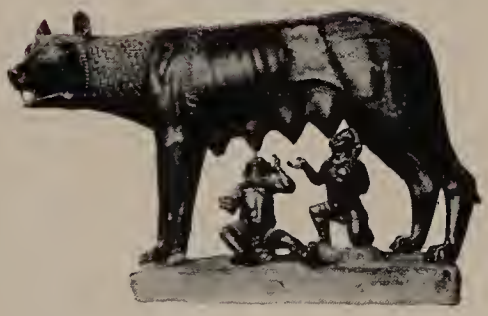
ROME

THE MONUMENTS OF ANTIQUITY

THE CHURCHES, THE PALACES, THE TREASURES OF ART

A HANDBOOK FOR STUDENTS AND TRAVELLERS

WITH 457 ILLUSTRATIONS



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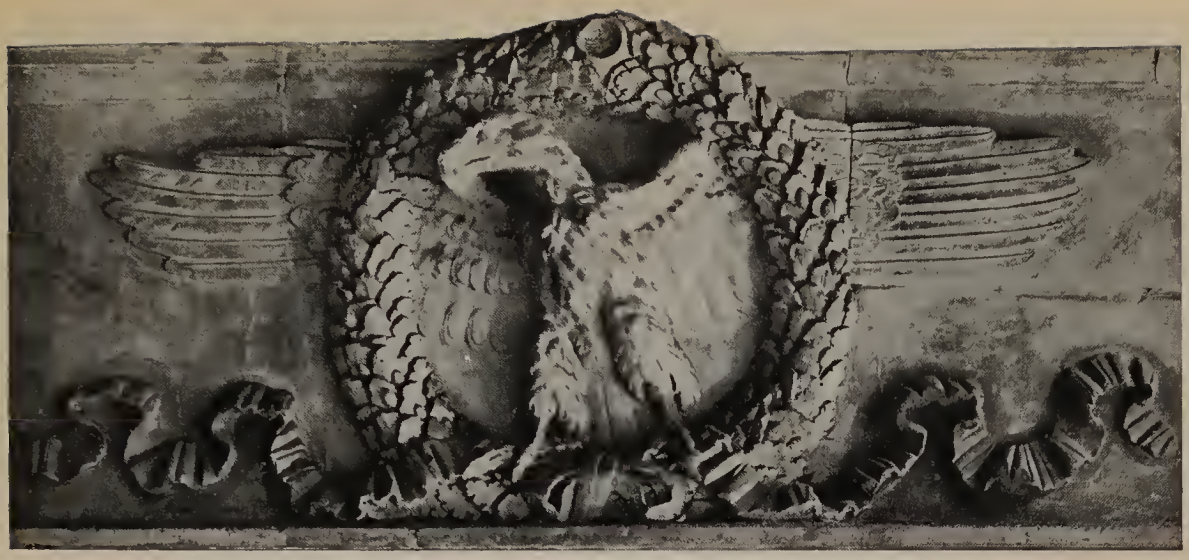

EAGLE AND WREATH. Roman relief. *Church of the SS. Apostoli.*

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PONTE NOMENTANO. *Ancient bridge restored in the 13th cent.*

TOMB OF CÆCILIA METELLA. *1st cent.* A. D.

CHRONOLOGY OF THE PRINCIPAL EVENTS IN THE HISTORY OF ROME.

B. C.

753. — Foundation of Rome (Legend of Romulus and Remus).
716-509. — Mythical period of the Kings.
509-265. — Downfall of the monarchy. — Rome is a Republic.
390. — Invasion of the Gauls. Rome is sacked and burned by Brennus.
295. — Rome extends authority over the countries bordering the Mediterranean.
266. — Rome is supreme in Italy. The Etruscans totally lose their independence.
264. — The Carthaginians declare war against the Romans. First Punic War.
234. — Ravenna founded by Greek colonists. Is annexed to Rome.
218-201. — Second Punic War. Hannibal conducts a remarkable expedition from Africa to Italy through Spain. Battle of Lake Trasimene.
205. — Spain is regarded as a Roman province.
168. — Egypt formally acknowledges the suzerainity of Rome.
146. — Macedonia is made the eighth Roman province. Carthage destroyed.
146. — Carthage with the north coast of Africa becomes a Roman province.
143-31. — The universal power of Rome is firmly established.
60. — The first triumvirate is formed by Pompey, Julius Cæsar and Crassus.
44. — Julius Cæsar is assassinated.
31. — Octavius Augustus, the first of the Roman emperors rules the Roman world.
31 B. C. to 476 A. D. — The Roman Empire.

A. D.

64. — Rome is burned by Nero who accuses the Christians of the crime.
64. — First persecution of the Christians.
64-78. — Rome is rebuilt on a grand scale. Nero erects his magnificent Golden Palace.
97-117. — Trajan reigns. The Empire is extended to its largest limits and comprises Arabia, Armenia, Asia Minor, Britain, part of the Caucasus region, Corsica, Crete, Cyprus, Cyrenaica, Dacia, Dalmatia, Egypt, Gaul (France), Greece, Italy, Macedonia, Mauretania, Moesia, Noricum, Numidia, Pannonia, Rhætia, Sardinia, Sicily, Spain, Syria, Thrace, Tunis, Western Germany.
312. — Constantine defeats Maxentius near Rome. He accords to Christianity equal rights with all other religions.
330. — Rome ceases to be the capital. The seat of the empire is transferred to Byzantium.
410. — Sack of Rome by Alaric. By the Vandals in 455.
476. — Romolus Augustulus, last emperor. About twelve centuries after the founding of Rome, the empire falls in consequence of domestic revolutions and not by conquest.
590-604. — Gregory the Great is enthroned and assumes the title of Sovereign Pontiff.
754. — The Frankish king Pepin marches into Italy against the Lombards and Byzantines. The temporal power of the Popes begins.
774. — Charlemagne conquers Lombardy and annexes it to the dominions of the pope.
800. — Charlemagne is crowned in St. Peter's by Leo III. The Holy Roman Empire.
1073-85. — The investiture dispute. Gregory VII., struggles for supremacy with the emperors.
1143-55. — Arnold of Brescia attempts a revolution.
1309. — Clement V., leaves Rome for Avignon, which becomes the official seat of the Holy See until 1377. The papal absence was a period of great misery; the population of the City being reduced to less than 20.000 souls.
1377. — Return to Rome of Gregory XI. The pope first resides at the Vatican.
1413. — Rome is sacked by Ladislas, King of Naples.
1447. — Nicholas V., pope. He commences a new St. Peter's.
1471. — Sixtus IV. pope. He erects the Sistine Chapel.
1503. — Julius II., pope. He founds the Vatican Museum and gives fresh impulse to the Arts.
1511. — Martin Luther visits Rome.
1513-22. — Leo X., pope. The Golden Days of Rome.
1527. — Sack of Rome by the troops of Charles of Bourbon who fell in the attack.
1572. — Gregory XIII., pope. He institutes the Gregorian calendar. Ten days are dropped out of 1582. Oct. 5 becomes Oct. 15.
1626. — The new Basilica of St. Peter is consecrated.
1810. — The States of the Church are annexed to France. Abolition of the temporal power of the popes.
1814. — Fall of Napoleon. Rome and the Papal States restored to the popes.
1846. — Pius IX., pope. He institutes political reform and aims at the unification of Italy under papal supremacy.
1848. — A republican insurrection breaks out in Rome Pius IX., escapes in disguise to Gaeta. A provisional government is formed. A republic is established.
1849. — Rome restored to Pius IX., by the French.
1860. — The States of the Church are annexed to Sardinia.
1870, Sept. 20. — Italian troops enter Rome, the city and its territory are incorporated with the Kingdom of Italy. Rome is the capital of Italy.

General view of the Roman Forum.

ROME.

" 'Tis the centre
" To which all gravitates. One finds no rest
" Elsewhere than here. There may be other cities
" That please us for a while, but Rome alone
" Completely satisfies. It becomes to all
" A second native land by predilection,
" And not by accident of birth alone. "

— Longfellow.

Dome of St. Peter's.

Rome, for many centuries the undisputed mistress of the world, the supreme and eternal city, the seat of Empire and Christendom, and, since 1870 the capital of the Kingdom of Italy, is a world in itself. Whatever has possessed greatness—art, religion, history—has left its traces in this city. Pagan antiquity, the origin of Christianity and of the Byzantine civilisation, the struggles and the transformation of the early Middle Ages, the ecclesiastical supremacy of the thirteenth century, the Renaissance of the fifteenth and sixteenth—all these epochs had Rome for centre; they covered it with their works, and they live again in it in a multitude of monuments and ruins which still reflect the glory and splendour of her past.

The history of no country in the world is so fraught with interest as that of Rome: from a sheepfold it grew into a town, from a town to a walled city, then to a little nation, a kingdom, a republic, an empire... Legend ascribes its foundation to Romulus in 753 B. C.; the first nucleus of houses or huts were built on the Palatine, afterwards the town gradually crept up the sides of the now world-famous « seven hills »—the Palatine, Capitoline, Quirinal, Cœlian, Aventine, Viminal and Esquiline. Already in the 6th cent. B. C. under the kings of the Tarquinian family it was a flourishing town. After the expulsion of the kings (509 B. C.) the efforts of republican Rome were directed in conquering her rivals the Etruscans and in establishing her supremacy over Sicily, Greece and the countries bordering the Mediterranean. Thenceforth too the city began to assume an aspect more worthy of its proud dignity as capital of the civilized world; stately buildings were erected, walls, highways and works of public utility constructed. With Augustus (30 B. C.) began the long line of famous emperors under whose auspices the city was completely transformed, enlarged and embellished with new temples and magnificent buildings.

After the fall of the Roman Empire (A. D. 476) and throughout the Middle Ages Rome experienced a period of great misery; being several times sacked and devastated both by Goths and Saracens and shaken by revolutions and internecine wars. But after the return of the Papal Court from Avignon (1377), out of the ruins of the empire a new Rome rose and under the patronage of the Popes a revival of the arts and sciences began. Popes, cardinals and patrician families vied with each other in repairing the old churches, erecting new ones, restoring the monuments of antiquity and raising magnificent palaces which form the pride of modern Rome. These were truly the golden days of Rome, resulting in the noble works of art and the array of objects which, on every side, call the attention and excite the admiration of the visitor to the Eternal City.

THE COLOSSEUM AND THE ARCH OF TITUS AS SEEN FROM THE PALATINE.

Of all the famous spots in Rome the Colosseum ranks foremost. The mighty edifice covers about six acres of ground, its external circumference is one third of a mile long, while the height of the exterual wall is more than a hundred and fifty feet. The emperor Vespasian commeuced it and eight years later Titus after his return from the conquest of Jerusalem inaugurated it in A. D. 80. During three hundred years it was used for gladiatorial combats, ten thousand men furnished with weapons and extremely skilled in the use of them, athletic and well fed, were always kept in readiness for the fatal service.

After a long abandonment the Colosseum was used as a fortress in the Middle Ages, and as an arena for bull fights. During the 15th, 16th and 17th centuries it was used as a sort of quarry and afforded building materials for a number of churches and palaces, such as the Farnese, the Barberini, the Cancelleria and the Palazzo Venezia. Lastly, it was consecrated to the memory of the martyrs who perished in it during the Christian persecutions in the early days of the Church.

To-day the Colosseum is one of the grandest ruins of ancient Rome, and has for its distinction its immensity, and the indestructible solidity of construction.

THE TIBER, CASTEL SANT'ANGELO AND THE DOME OF ST. PETER'S.

The Castel Sant'Angelo, erected in A. D. 136 by the emperor Hadrian as a tomb for himself and the succeeding Cæsars of his family, was in origin entirely encrusted with white marble and surmounted by statues and a bronze quadriga on the summit. Its history in the Middle Ages is almost the history of Rome. Converted into a fortress during the siege of the Goths in 537, it was always used by the party in power as a stronghold. In the 15th cent., Alexander VI., added the superstructure (further extended by later popes p. 465) which crowns the ancient edifice, and completed the covered passage leading from the Vatican. Thenceforth, it was used by the popes as a place of safety in times of danger.

VIEW OF THE CITY FROM THE ROOF OF ST. PETER'S.
In the foreground is the Colonnade erected by BERNINI in 1667 (see p. 401).

COLUMN OF MARCUS AURELIUS.
Erected after A. D. 174.

The reliefs around the shaft represent the Emperor's campaigns on the Danube. A. D. 167-179.

Temple of Saturn. Basilica Julia (46 B. C.).

THE ROMAN FORUM.

Amid the thousand romantic associations with which Rome teems, there are none possessing a deeper or more engrossing interest than those which fill the heart of the traveller as he gazes upon the Roman Forum, the space extending between the Capitoline and the Palatine. Tradition makes this the scene of the battle between the Romans and the Sabines after the rape of the Sabine women, and the central point of the life of the new community. At first a market place and centre of trade, it became later the focus of Roman life. It was here that the Senate had its assemblies, where the rostras were placed and the destinies of the world discussed. Constantly adorned under the Republic and the Empire, it was resplendent with most magnificent monuments, basilicas, triumphal arches, costly marbles and gilded bronzes, and, until the 6th cent., it remained practically intact. Then followed a period of vandalism, when it was used as a quarry; churches and palaces alike derived not only their columns and stones from the Forum, but even their lime by the burning of marble. Abandoned for many centuries, it was gradually buried in rubbish, its desolate area became a cattle market and the glorious name of *Forum Romanum* was changed into that of Campo Vaccino, the " cow pasture ".

Basilica of Constantine. S. Francesca.

Column of Phocas.

Arch of Severus.

Temple of Antoninus. Temple of Romulus. Temple of Castor-Pollux.

The boar, the ram and the bull: " Suovetaurilia ". *Marble relief of the* " Anaglypha Traiani ".

COURT OF THE HOUSE OF THE VESTAL VIRGINS.

The Vestals were selected among the daughters of patrician families. They were exempt from the common law and had great political importance, often interposing to save a life, or to restore harmony at times of crisis. Their duty was to watch by night and by day the sacred fire in the Temple, and to guard the *Palladium*. If the fire was allowed to go out, the Vestal in charge was scourged for her carelessness; if she violated her vow of chastity, she was condemned to be buried alive.

VIEW OF THE PALATINE HILL.

The Palatine was the primitive site of Rome (Roma Quadrata), and the nucleus and centre of the mistress of the world. Augustus was born here, and during the imperial period the Palatine was the residence of the emperors Augustus, Tiberius, Caligula, etc., who built for themselves magnificent palaces, besides temples and other famous buildings.

TEMPLE OF VESPASIAN. TEMPLE OF SATURN.

The *temple of Vespasian* was erected about A. D. 94 in honour of that emperor († 69).

The *temple of Saturn* was dedicated in 497 B. C. In early times it was the depository of the *Ærarium Publicum*, the Treasury of the Roman people.

TRIUMPHAL ARCH OF TITUS.

Erected to commemorate the conquest of Jerusalem, and dedicated by Domitian in A. D. 81. In the Middle Ages it was used as a stronghold by the Frangipani. In 1823 it was restored by order of Pius VII., and the missing marble portions replaced by travertine.

MARBLE RELIEFS ON THE VAULT OF THE ARCH OF TITUS.

A triumphal procession with captives and soldiers carrying the Jewish spoils and the seven-branched candlestick.

The emperor Titus in a triumphal quadriga, driven by the goddess Roma while Victory holds a crown over his head.

Photo ALINARI, ANDERSON, BROGI.

THE COLOSSEUM. (*Amphitheatrum Flavium*).

Begun by Vespasian, and completed by Titus in 80 A. D. It is the largest theatre and one of the most imposing structure in the world. Its inauguration lasted 100 days, during which 5000 wild animals were killed and naval coutests were exhibited. The Colosseum was also the scene of fearful barbarities during the persecutions of the Christians in the 2nd and 3rd centuries. Churches and palaces were built with its materials.

THE FORUM OF TRAJAN.

Commenced by Trajan in A. D. 114. It was an aggregation of magnificent buildings comprising the Basilica Ulpia, the Libraries, the Temple and the memorial Column (108 ft. high).

ARCH OF DRUSUS.

Erected in the 2nd cent. (There were no less than 38 triumphal arches in Rome; their object in the first place was the commemoration in stone of a Roman triumph).

TEMPLE OF MINERVA.

On the frieze, bas-reliefs representing women's work of various kinds: spinning and weaving, dyeing and washing; above, a panel with the figure of the goddess.

THE ARCH OF CONSTANTINE.

Erected over the *Via Triumphalis* after the victory of Constantine over Maxentius in A. D. 31.. This is one of the best preserved of all the ancient Romau edifices. It is partly composed of fragments belonging to earlier edifices.

ARCH OF JANUS QUADRIFONS.

Erected in the 3rd cent. at the intersection of two streets. It has four equal sides and 48 niches for statues.

THE BATHS OF CARACALLA.

Begun by the emperor Caracalla in A. D. 212, they could accommodate over 1600 bathers at once.

Photo ALINARI, ANDERSON, BROGI.

THE CAMPAGNA. RUINS OF THE CLAUDIAN ACQUEDUCTS.
Completed by Claudius in 52 A. D.
There were 14 acqueducts in Rome, with a total length of 360 miles.

VIEW OF THE APPIAN WAY.
Begun in 312 B. C. A military road which formed the chief line of communication with Southern Italy.

SANCTA MARIA ANTIQUA.
Erected in the 6th cent. A. D.

THE CRUCIFIXION.
Byzantine fresco. 8th cent.

PYRAMID OF CESTIUS.
In the background: the Porta S. Paolo.

ANCIENT CHRISTIAN SARCOPHAGUS. (*S. Maria Antiqua*).

TEMPLE OF MARS ULTOR.
Erected by Augustus. This was the first temple to the god of war built within the walls of the city.

COLUMBARIUM.
Burial places of the freedmen. The niches contained urns in which the ashes of the dead were deposited. (Discontinued after Christianity).

THE CATACOMBS.
Burial places of the early Christians used also as places of hiding and worship in times of persecutions.

THE BASILICA OF ST. PETER. View showing the obelisk and Michelangelo's dome.

The BASILICA OF ST. PETER is one of the wonders of the world, and perhaps the most stupendous of all. Nowhere else exists anything like it, and no one who has not seen it, can conceive its stateliness and its magnificence.

For nearly two hundred years, the greatest masters of the Renaissance exerted their genius and exhausted all the resources of their art while more than forty popes lavished their treasures in this unparalleled sanctuary, which stands on the site of the circus of Nero, where thousands of the first Christians suffered martyrdom.

In the year 67 A. D., according to tradition, St. Peter was executed in the middle of the circus at the foot of the obelisk which now stands in front of his temple. Close by the circus existed a cemetery where the martyred Christians were buried; and in this cemetery the body of the Apostle was deposited. In the year 90 A. D. the bishop Anacletus, to mark (*Continued*)

PIAZZA AND BASILICA OF ST. PETER, and the Vatican.

The imposing façade is 124 yds. wide and 133 feet in height. It has eight columns of travertine 93 feet high and 8 feet in diameter. It is surmounted by a balustrade with statues of the Saviour and the Apostles 19 feet in height. The inscription on the fricze recalls that the pope Paul V. (Borghese), had the façade built in 1612.

The *Loggia della Benedizione* stands over the central entrance. In it the new pope used to be crowned, and from here he imparted his benediction to the people assembled below at Easter. The bas-relief beneath, by BUONVICINO, represents Christ handing the keys to St. Peter. The total height of the dome, including the cross, is 435 feet. The bronze ball on the top is 8 feet in diameter and can hold 16 persons.

The Piazza has the form of an ellipse and measures 215 yds. in its greatest breadth. The beautiful colonnade surrounding it erected by BERNINI in 1667 under Alexander VII., is 19 yds. wide and 25 yds. in height. It consists of four rows of columns leaving between them a central passage for carriages. There are 284 columns and 80 buttresses surmounted by 162 statues of saints each 12 ft. in height. The obelisk was brought from Egypt and formerly stood in Nero's circus (near the present sacristy). In 1586 Sixtus V., had it removed to its present site by D. FONTANA, who estimated its weight at about 320 tons. The height from the pavement to the cross is 133 feet. (*see p. 46*).

« LA NAVICELLA ». St. Peter on the sea.
Mosaic by GIOTTO *and* CAVALLINI.

PORTICO OF ST. PETER'S.

The ceiling of the portico is decorated with stucco and gold. Five entrances lead into the basilica. The first door on the right is the *Porta Santa*. The central entrance has bronze doors, belonging to the Constantinian basilica, executed by FILARETE in 1445 by order of Eugenius IV. The reliefs represent Christ and the Virgin, SS. Peter and Paul and their martyrdom, and events in the life of Pope Eugenius IV.; on the frame are mythological subjects, animals, fruits, and portraits of Emperors. At the two ends of the portico are equestrian statues: right, Constantine the Great; left, Charlemage.

BRONZE DOORS. *By* A. FILARETE. A. D. 1445.

(*Cont'd*) the spot, erected a small oratory over the grave of St. Peter. Later, at the request of Sylvester I., Constantine the Great destroyed the old circus and over its northern foundations built the first great basilica to the Apostle.

The Constantinian basilica which was half as large as the present one, lasted for eleven hundred years, when in the middle of the 15th century ruin menacing it, the reigning pope Nicholas V., determined on its reconstruction on a more extensive scale. BERNARDO ROSSELLINO and LEON BATTISTA ALBERTI, the greatest architects of the day, were employed and work began in 1450. When Nicholas V., died in 1455 the walls of the new construction were only a few feet high and for nearly fifty years, under the succeeding popes, the work progressed very slowly until the election of the great Julius II. (1503), who had the talent for big undertakings. This pope, keen to detect genius, preferred BRAMANTE to all other architects and having formed the idea of erecting a monument to himself in his lifetime in the new basilica, gave fresh impulse to the enterprise. The old basilica (*Continued*)

INNER VIEW OF THE CUPOLA.

The concavity of the cupola is divided into sixteen compartments decorated with gilded stuccoes and mosaics representing the Saviour, the Virgin, the apostles and other saints.

The inside diameter of the cupola is 139 feet, its height from the pavement to the lantern 438 feet. The dome has double walls and between them there is a staircase for ascending to the summit. The inscription on the frieze around the dome is in mosaic on a gold background, the letters are nearly five feet in height.

The *Cathedra of St. Peter* executed in 1667 is in gilt bronze and encloses the ancient episcopal wooden chair encrusted with ivory used by the Apostle. It is supported by four colossal figures of the Fathers of the Church.

The nave has a length of 630 ft. The immense roof is ornamented with sunken coffers richly gilded and stuccoed.

THE BRONZE BALDACCHINO (Canopy).

The *Canopy*, erected by BERNINI in 1633 by order of Urban VIII., is entirely of bronze with gilt ornaments. It weighs over 700 tons and has a height of 95 feet. The gilding alone cost 40.000 scudi.

VIEW OF THE CENTRAL NAVE.

The pavement is inlaid with beautiful marbles after the designs of GIACOMO DELLA PORTA. The round slab of porphyry marked with † indicates the spot where Charlemagne and other medieval emperors were formerly crowned.

The interior is all enpanelled with beautiful marbles, the roof ornamented with sunken coffers richly gilded and stuccoed. In wandering about one is struck at first by the apparent want of magnitude. But, little by little, its enormous scale is appreciated. Gigantic statues, superb monuments, precious marbles, bronzes and gilded stuccoes are to be seen wherever the gaze turns. The chapels have cupolas all encrusted with dazzling mosaics. The altars are ornamented with a wealth of rare marbles. With a few exceptions all the pictures are in mosaic, executed with such accuracy of tints as to produce a genuine illusion. Everywhere there is magnificence and the brilliancy of precious stones.

(*Continued*) was gradually demolished and on April 18, 1506 the foundation stone of the new edifice was laid with great pomp by Julius II., in the presence of thirty-five cardinals. Bramante's plan was to erect a church in the form of a Greek cross, with rounded choir and transept and a gigantic cupola in the centre to be supported upon four colossal piers. He pursued the work with ardour, but when he died in 1514, only the four piers and the arches above them were completed.

Leo X., who had succeded Julius II., in the previous year placed the work in the hands of GIULIANO DA SANGALLO, FRA GIOCONDO DA VERONA and RAPHAEL. The latter's plan was a church in the form of a Latin cross, but until his death neither he nor his colleagues who were divided between the Greek and the Latin form of cross achieved anything. The next architects were ANTONIO DA SANGALLO, BALDASSARE PERUZZI (1520) and MICHELANGELO (1546) then in his seventy second year. Paul III., the reigning pontiff, gave Michelangelo unlimited power to alter, pull down or remodel the building according to (*Continued*)

VIEW OF THE TRANSEPT.

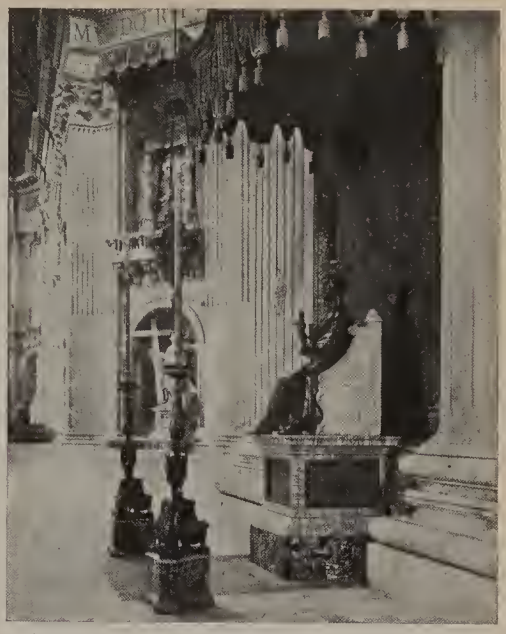
The transept has a length of 449 ft. The dome is supported by four monster piers 234 ft. in circumference, each having two niches one above the other ; the lower niches are occupied by four colossal statues 11 ft. in height, on the upper niches are four balconies designed by Bernini, here are recesses used as shrines for the greatest relics, which are exibited only in days of high festivals. Above are four enormous mosaic medallions of the Evangelists.

Including the sacristy and the crypt, the basilica contains 45 altars where 121 lamps are kept burning day and night ; 390 statues in marble, bronze and stucco ; 748 columns in stone, marble, alabaster and bronze.

The *Confessio* surrounded by a beautiful circular balustrade of marble, has 95 lamps which burn day and night. A double flight of marble steps leads down to the ancient chapel encrusted with precious marbles. Doors of gilded bronze belonging to the old basilica close the oratory which contains the bronze sarcophagus surmounted by a golden cross of St. Peter.

In front of the shrine is the kneeling statue of Pius VI., by CANOVA. The pope who died an exile in his last moments requested to be buried near the tomb of the Apostle.

THE CONFESSIO AND THE HIGH ALTAR.



STATUE OF ST. PETER. *Bronze of the 5th cent.*

The statue of St. Peter, a bronze of the 5th century, formerly stood in the old basilica, placed there by Saint Leo the Great in the year 445.

For ages this monument has been the object of such veneration that the kisses of the faithful have polished and worn its right foot.

On great occasions the statue is adorned with pontifical robes and jewels which are preserved in the sacristy.

The *High Altar* under the canopy stands over the primitive oratory erected by Anacletus in 90 A. D. over the grave of St. Peter.

Here only the pope or a specially authorized cardinal celebrates mass on high festivals.

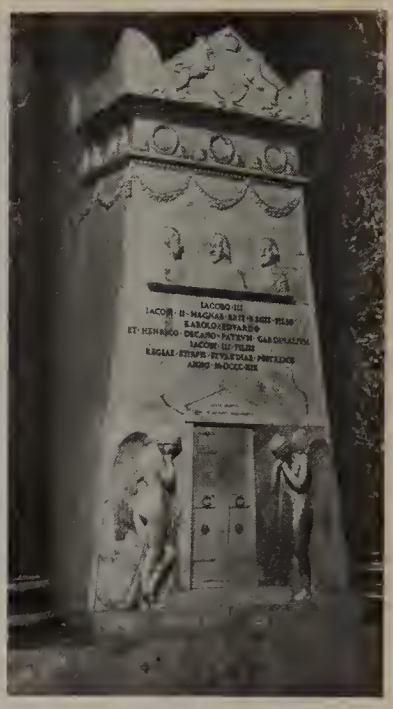
PIUS VI. *By* CANOVA.

(*Continued*) the master's own ideas. Michelangelo, however, returned to Bramante's plan of a Greek cross, and began the dome on a different plan, declaring he would raise the Pantheon in the air. When he died in 1564, he had finished the drum of the dome and left designs and models for the completion of the work up to the lantern which his successor, GIACOMO DELLA PORTA, finished in 1590 under Sixtus V. After the death of Michelangelo, besides G. DELLA PORTA, the construction of the church was entrusted to VIGNOLA, PIRRO LIGORIO, and CARLO MADERNO. This last architect appointed by Paul V., returned to the plan of a Latin cross and completed the façade in 1614. The new Basilica was dedicated by Urban VIII., in 1626.

This great archievement of architecture in which all the artistic forces of the age contributed, occupied a period of 176 years in its construction. Its cost by the end of the seventeenth century, amounted to nearly ten million pounds sterling (Forty-five million dollars). The basilica may contain nearly seventy thousand persons.

TRANSVERSAL VIEW OF THE INTERIOR.

St. Peter's began to be the official mausoleum of the Popes in the fifth century. At first the place selected was not the interior of the church but the vestibule, and for over two centuries they were laid side by side under the floor, the graves being marked by a plain slab. When every inch of space had been occupied the aisles of the church were chosen, and the richness and magnificence of their tombs increased as time went on.



Monument to the last princes of the House of Stuart, with busts of James III., and his sons Charles Edward (the «Young Pretender»), and Henry, Cardinal York.

Executed by CANOVA *in* 1819.

TOMB OF POPE PAUL III. († 1549).

The tomb of Paul III., the finest monument in St. Peter's, is a masterpiece of GIACOMO DELLA PORTA, pupil of Michelangelo. The statue of the pontiff in the act of giving the benediction is entirely of bronze. The beautiful reclining figures below, Prudence (right) and Justice (left) are in marble. The last one a supposed portrait of the Pope's sister-in-law was sculptured almost naked, but was draped by Bernini in a painted bronze tunic. The figures recall those on the Medici Tombs of Florence.

TOMB OF POPE CLEMENT XIII. († 1769).

This splendid monument is the best work of CANOVA who employed eight years in its completion.

The statue of the pontiff in prayer is perfectly modeled. On the left stands Religion, on the right the genius of Death: the two lions symbolizing the strong character of the dead pope, seem to guard the entrance to the vault. These world-renowned lions of which one is wide-awake and menacing, the other peacefully asleep and relaxed are the most beautiful production of modern sculpture.

THE RETREAT OF ATTILA.
Marble relief by ALGARDI (1650).

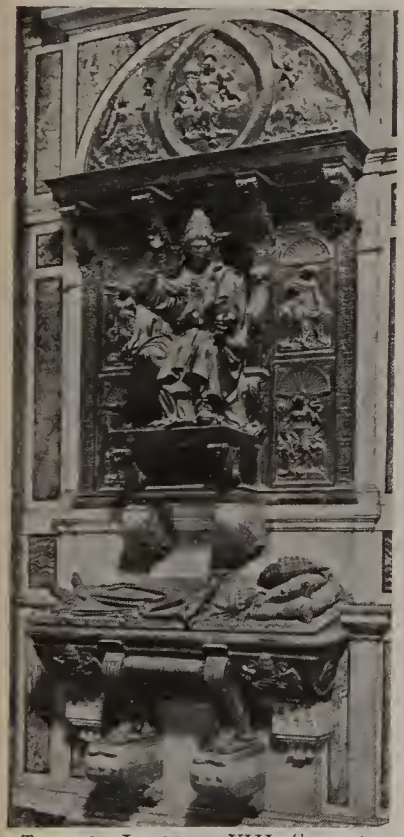
PIETÀ. *By* MICHELANGELO. 1499.

ARCHANGEL MICHAEL. *By* G. RENI.

Algardi's relief was probably inspired by Raphael's famous fresco (p. 442). Attila, surnamed « the Scourge of God », from the terror he everywhere inspired, in the year 452 invaded Italy and devastated the northern provinces. His intention was of crossing the Apennines and assailing Rome. The powerless citizens in their despair sent an embassy of senators to deprecate the ravages of the Huns. The Bishop of Rome, Leo I. (the Great) was among the envoys. They found Attila and his vast army of 500.000 encamped near Mantua and, after the conference, to the astonishment of all Europe, Attila countermanded the march on Rome and withdrew his army.

Tradition ascribes this marvel to the miraculous appearance in the sky of SS. Peter and Paul, and to the effect which Leo, as the head of the Church and vicegerent of the Deity, produced on the awestruck mind of the pagan monarch.

BAPTISMAL FONT, consistiug of the cover of the porphyry sarcophagus of Otho II.



TOMB OF INNOCENT VIII. († 1492).
By the brothers POLLAIUOLO.

The Pope is represented twice: stretched on the sarcophagus, and enthroned holding in his left hand the sacred lance of San Longinus.

TOMB OF GREGORY XIII. († 1585),

the rectifier of the calendar (ten days were dropped out of the year 1582), an event commemorated in a bas-relief upon the sarcophagus.
By C. RUSCONI.

TOMB OF MATILDA († 1115).

The relief on the sarcophagus represents Gregory VII. granting absolution to Emperor Henry IV. at Canossa (1077). Henry is represented bare footed and in sack-cloth.

CROSS OF EMPEROR JUSTINUS II.
Sixth century.

CHRIST ENTHRONED.
Altarpiece by GIOTTO. A. D. 1300.
(*Museo Petriano*).

SILVER PYX
presented by the City of Milan
to Pope Leo XIII.

Silver gilt Candelabrum.
Designed by A. POLLAIUOLO.

DALMATIC OF POPE LEO III.,
worn at the coronation of Charlemagne. A. D. 800.

Said to have been embroidered at Constantinople. It is worked in gold and silver and on the front the Saviour is represented in glory, on the back the Transfiguration, on the two shoulders Christ administering the Eucharist to the Apostles.

It was in this dalmatic that in 1345 Cola di Rienzi robed himself in the sacristy of old St. Peter's, before ascending to the palace of the Popes for his election to the tribuneship.

Silver gilt Candelabrum.
Designed by B. CELLINI.

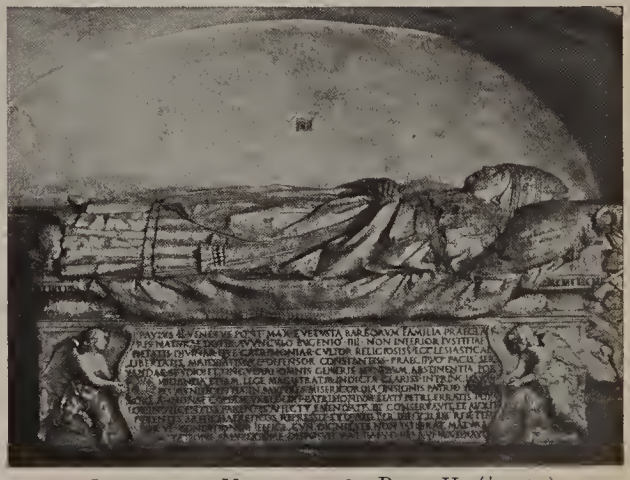
Old St. Peter's was approached by a flight of 35 steps which the pilgrims ascended on their knees. The atrium or quadriportico was entered by three gateways; it was paved with blocks of marble and surrounded by a colonnade. The fountain in the centre, a masterpiece of the 6th cent. was composed of a tabernacle supported by eight porphyry columns with a dome of gilt bronze; the water flowing in innumerable jets from out of a bronze pine cone (now in the Vatican). On festival days the atrium was used as a place in which to feed the poor; there were stalls also where pilgrims might buy food and objects of devotion. The walls of the portico were painted with frescoes, beneath which were ranged the tombs of the popes, kings and emperors. The façade of the church was adorned with mosaics, and the church itself was entered by five doors; funerals passed through the Porta *Iudicii*,

MODEL OF OLD ST. PETER'S, the Vatican and adjacent edifices.

BRONZE MONUMENT OF SIXTUS IV. († 1484).
By ANTONIO POLLAIUOLO. A. D. 1493.

«Judgment Door»; men entered by the Porta *Ravenniana*; the main entrance, opened only for Pope or Emperor, was called the Porta *Argentea*, from the silver ornaments affixed to it; the fourth door, *Romana*, was reserved for women; and the fifth, *Guidonea*, for tourists and pilgrims.

Old St. Peter's was a church of pure basilical form with a wooden roof and five naves divided by four rows of antique columns. The interior was decorated with beautiful mosaics, gold and precious marbles taken from other ancient edifices. Beneath the high altar was the sarcophagus containing the remains of St. Peter. In the course of time the basilica was surrounded by monasteries, chapels, churches, and buildings, that formed the beginnings of the Vatican palace. (*See also p. 400 seq.*).



SEPULCHRAL MONUMENT OF PAUL II. († 1471).
By GIOVANNI DALMATA.

The monument of Sixtus IV. is one of the grandest works of the Renaissance. The fine figure of the Pope, dressed in robes of state, lies upon a bronze couch, the sides of which are panelled with sculptured figures of the seven Virtues and enriched with foliage, mouldings, tassels, etc., of the most admirable execution. On the concave sides of the monument are allegories of the ten Liberal Arts.

SARCOPHAGUS OF JUNIUS BASSUS († 359).
One of the finest examples of early-Christian funereal sculpture.

Boniface VIII. († 1303).
Attributed to A. PISANO.

FAÇADE OF ST. JOHN IN LATERAN.

INTERIOR OF THE BASILICA.

This is the « mother and head of all churches ». Founded by Constantine in or near the great Lateran palace which he had presented to Pope Sylvester I., it was destroyed by earthquake in 898, but was re-erected and dedicated to John the Baptist. Nicholas IV. subsequently remodeled and beautified it. In 1308, a fire burnt it down and it was again rebuilt by Clement V. and repeatedly extended and modified by his successors, so that nothing of the original edifice is recognizable in the present church which dates mostly from the 17th century.

The Ancient Apse reconstructed under Leo XIII. contains precious mosaics executed in 1290 by *Jacobus Torriti*. The composition in the semidome represents the union of heaven and earth by baptism. Above the majestic head of Christ is represented the face of the Almighty enveloped in clouds. Beneath these two Persons of the Godhead, the Holy Ghost, descending like a dove, sheds the Trinal influence in the shape of rays upon the bejewelled Cross elevated on the summit of the mystic Calvary, the Mount of Paradise. In the center of the cross is represented the Baptism of Christ and at its base is the « well of life, » at which stags are drinking, symbolical of the faithful. From this well the four rivers of Paradise descend the mountain and gather into the mystical river «Jordanes » in which souls in the shape of children and all kinds of living things find the joy of existence. At the foot of the mountain appears the holy city, the New Jerusalem, a vast fortress in the midst of which rises the tree of life, and the phoenix, the symbol of resurrection, reposing on its summit. The gate is guarded by an angel. Right and left is the Virgin, John the Baptist, SS. Peter, Paul, John, Andrew, Francis of Assisi, Anthony of Padua and Pope Nicholas IV.

MOSAICS IN THE APSE. *By* JACOBUS TORRITI (1290).

PIETÀ OR DEPOSITION.
By ANTONIO MONTAUTI.

GRAVE OF MARTIN V. († 1431).
Bronze by SIMONE GHINI.

BONIFACE VIII., *proclaiming the first Jubilee of 1300. Fresco by* GIOTTO. The Jubilee is celebrated every 25 years. Indulgences are granted to all those who visit the patriarchal basilicas.

THE SCALA SANTA " Holy Stairs ". (*Church of S. Salvadore*).

THE " SANCTA SANCTORUM " CHAPEL.

The Scala Santa, a flight of 28 marble steps from the house of Pilate, and which our Saviour is said to have ascended, was brought to Rome by the Empress Helena. It formed part of the old Lateran palace whence it was removed to its present site on the destruction of that building. The stairs may be ascended only on the knees (side stairs being provided for the descent); an indulgence for a thousand years—indulgence from penance—is granted for this act of devotion.

At the top of the stairs is the old private chapel of the popes, the " Sancta Sanctorum, " a remnant of the famous Lateran palace. Over the altar is a picture of our Saviour which, according to tradition, was begun by St. Luke and finished by " invisible hands. " This great relic was brought from Jerusalem to Rome in the 8th century to save it from the outrage of the Iconoclasts.

Upper central part of the TRICLINIUM of LEO III.

The " Triclinium " is a fragment of the principal dining room of the old Lateran palace. The mosaics are a reconstruction of 1743; in the center is Christ sending forth His disciples to preach the Gospel.

LATERAN BAPTISTERY (*S. Giovanni in Fonte*).

The Lateran Baptistery, for a long time the only baptistery at Rome; was the model for all later buildings of the kind. In the centre is the porphyry bath in which, according to a Roman legend (p. 419) Constantine is said to have been baptized. (His baptism, however, did not take place until the approach of death in 337. In those days baptism was gladly put off as long as possible as it was the purification from all stains). The foundation of the baptistery is attributed to Constantine, but it was probably first built under Sixtus III. (ca. 432).

PALAZZO DEL LATERANO. *Erected in* 1586.

CLOISTERS OF ST. JOHN IN LATERAN. *By* VASSALLETUS. 1300.

The " Lateran, " was the residence of the Popes from the time of Constantine until the removal to Avignon (1307). The old palace, much larger than the present one, was burned down in 1308, and on its foundations *Domenico Fontana* erected the present building which was never used as a residence and now contains a museum (p. 467) of Pagan and Christian antiquities.

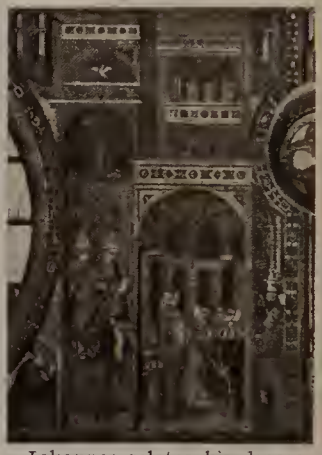
BASILICA OF SANTA MARIA MAGGIORE.

HIGH ALTAR AND CANOPY.

Santa Maria Maggiore is one of the five patriarchal churches of Rome and, like St. Peter's, has a « jubilee door ». Originally founded by Pope Liberius in 352, it was altered in the 12th cent. and again in the 16th cent. The façade by Fuga dates from 1743.

Vision of Pope Liberius.
(*see p. 411*).

Christ enthroned and Angels.



Johannes relates his dream to the Pope.

Mosaics by FILIPPO RUSUTI *and* GADDO GADDI *ca. 1300 (inner façade).*

The Borghese Chapel.

View of the decorations.

Altar with S. Luke's Madonna.

SANTA MARIA MAGGIORE. The magnificent ceiling dating from 1498 was splendidly gilded with the first gold brought by Columbus from America, presented to Alexander VI. by Ferdinand and Isabella of Spain.

Annunciation. *By* MINO.

The Pope traces the plan of the basilica. MINO da Fiesole.

Santa Maria Maggiore offers the best example of the classical basilical form. It is also named « S. Maria ad Nives », because a fall of snow determined the exact limits of its site. Tradition goes that in the year 352 the Virgin Mary appeared in a dream simultaneously to Johannes, a devout Roman patrician and to Pope Liberius, commanding them to build a church to her on the spot where they should find snow on the following morning (August 5th). The snow (a rare thing at that season) was found on the Esquiline hill and thither the Pope went in procession and marked out the foundations of the edifice which Johannes built at his own expense. The primitive church was completely rebuilt by Pope Sixtus III., who reigned from 432 to 440; and of this magnificent building, which since the 12th cent. has received frequent and extensive additions and alterations, there remain the nave with its Ionic marble columns and the interesting mosaics of the nave and of the great arch (p. 412). The High Altar rests on an ancient porphyry basin, said to have been the tomb of the patrician Johannes. In the Confessio are preserved relics of S. Matthias, and five boards of the Manger at Bethlehem. In the tribune are mosaics by Jacobus Torriti (p. 412). In the right transept is the sumptuous Sixtine Chapel — or Chapel of the Holy Sacrament — with tombs of Sixtus V. and Pius V. and a fine tabernacle in gilded bronze sustained by four angels. In the left transept is the Borghese Chapel containing tombs of Paul V. and Clement VIII. Nothing can exceed the costliness of the marbles with which this chapel is encased; monumental statues, bas-reliefs, gold paintings, gems, etc. Over the altar, between four fluted columns of jasper, is the miraculous painting of the Virgin and Child, painted by S. Luke, which St. Gregory the Great carried in procession to stay the plague that desolated Rome in A. D. 590. (*Continued*).

Tabernacle in gilded bronze.
This chapel is a gem of late Renaissance art.

Chapel of the Holy Sacrament. *Erected by* D. FONTANA.
Here is the first altar which was consecrated in the primitive basilica.

About eighty years after the foundation of the primitive basilica, Sixtus III. (432-440) re-erected the church and dedicated it to *Sancta Maria Mater Dei*. This pontiff had just resisted the heresy of Nestorius, Patriarch of Constantinople, who denied the divinity of Christ and would not allow to the Virgin Mary the title that had been given her as the « Mother of God ». Nestorius

MOSAICS ON THE ARCH OF TRIUMPH.

The mosaics on the face of the arch are divided into three courses. The subject matter is, apparently, the childhood of Christ :

1. The Annunciation to Mary and to Joseph who stands in front of the Temple. The Virgin is crowned and seated on a chair with angels right and left of her. The Holy Ghost descends from Heaven on one side, the angel Gabriel flies down on the other. The Virgin is represented in Roman attire ; the Temple with closed doors behind her « symbolises the abrogated Jewish Law », while the open sanctuary behind Joseph, and the burning lamp in its entrance « symbolises the new universal Church ».

2. The Adoration of the Magi. The Child sits enthroned on an enormous Roman chair, a cross over his head proclaiming his divine origin ; behind Him are four angels and between them is seen the star which guided the Magi. The figure to the left of Christ is intended for the Madonna ; the one seated on a small throne to the right is an undefined personification ; behind her two Magi standing and holding their offerings.

3. The Massacre of the Innocents. To the left is Herod enthroned, to the right a group of women, in an attitude of sorrow and resignation, carrying their little children.

4. The city of Jerusalem, a flock of sheep at the gate symbolizing the faithful.

CORONATION OF THE VIRGIN. *By* JACOBUS

The mosaic decoration of the apse was ordered by Pope Nicholas IV. and Cardinal Jacopo Colonna and was finished in 1296 by TORRITI. In a blue gold-starred circle representing heaven Christ and the Virgin are seated enthroned ; on each side groups of angels gaze in adoration. To the left, behind the small kneeling figure of Nicholas IV. stand

Melchizedek offers bread to Abraham. | Abraham and the 3 Angels. | Isaac blesses Jacob. | Laban receives Jacob.

Mosaics of the 5th cent. on the right wall of the nave.

The series of mosaics which adorn the Arch of Triumph and those on the architrave of the nave, are perhaps the finest examples of early Christian Art, and will stand as rare specimens of the form which the ideas of that time gave to the biblical characters. They have been considered to date from the pontificate of Sixtus III. (432-440), whose name is inscribed on the arch, and who dedicated the basilica to the Virgin. But Dr. Richter and Miss Taylor in an exhaustive work on the mosaics—*The Golden Age of Christian Art*— prove them to belong to an earlier date. Dr. Richter, a theologian and art critic,

had been deposed at the Council of Ephesus 431, where the dogma of Christ's divinity was confirmed, and in commemoration of this important event Sixtus enlarged the church and decorated the great arch and the nave with mosaics, the symbolism of which is interpreted (hypothetically) as an iconographic exemplification of the truths denied by the followers of Nestorius.

Photo by ANDERSON, *Rome.*

TORRITI (1296). *Mosaic decorations in the apse.*

SS. Peter, Paul and Francis of Assisi; to the right is the small kneeling figure of Cardinal Colonna and SS. John the Baptist, John the Evangelist and Anthony of Padua. Below is the River Jordan with symbolical figures of men and animals. Lower still, are scenes from the life of the Virgin.

1 In a circle in the center of the arch is represented the apocalyptic throne with the book of the seven seals, indicating the gospels. Upon the book is a gemmed cross and behind it rises a larger veiled cross. On either side of the circle SS. Peter and Paul are seen standing, holding a book, and behind them are the symbols of the Four Evangelists.

2 Right of the throne:

1. The Presentation in the Temple. Nearer the center of the arch stands the Virgin, crowned and holding the Infant Christ; near her stands Joseph who points to the prophetess Anna and three angels. To the

3 right is Simeon who bends forward reverently and stretches his hands to receive the Child. On the extreme right of the composition is the Temple.

2. This picture has been thought to represent the homage paid by the Egyptians to the Child Christ, when their idols fell at His coming. The composition consists

4 of two groups advancing processionally from right and left to meet each other. The group to the left is headed by a Prince and a Philosopher, the one to the right by the Child Christ who is followed by Joseph, Mary and three angels.

3. Visit of the Magi to Herod. To the left of the composition are the Magi to the right Herod and between them two priests.

4. The city of Bethlehem, with a group of five sheep at its gate symbolizing the mystic Flock of Christ.

Pharaoh's daughter finds Moses. The stoning of Moses. Crossing of the Jordan. The siege of Jericho.

Mosaics of the 5th cent. on the left wall of the nave.

finds that the subjects represented are closely connected with the religious thought of the 2nd century, with the writings of Justin Martyr, of Clement of Alexandria and Origen rather than to the doctors of the 5th century. The mosaics on the left wall of the nave represent scenes from the history of Abraham and Jacob; those on the right wall stories of Moses and Joshua. They are thirty-one in number (not including those which are lost); the style of these compositions is purely classic, and recalls the reliefs on the columns of Trajan and Marcus Aurelius rather than the mosaic pictures of the fourth and fifth century churches.

Photo ALINARI, ANDERSON, BROGI.

View of the Transept and the High Altar.

Triumphal Arch and Tribune.

The High Altar is surmounted by a famous tabernacle the work of Arnolfo di Cambio (1285); the reliefs on its exterior represent scenes from the Old Testament, those on the inner surface symbolic animals. The modern canopy over the tabernacle is supported by four enormous columns of alabaster.

Interior of St. Paul's Outside-the-Walls.

Easter Candelabrum. 12th cent.

Founded in 386 by Valentinian II. on the site of a church built by Constantine over the tomb of St. Paul, this was the finest basilica at Rome until the great fire of 1823 which almost totally destroyed it. Immediately after the fire Leo XII. began the reconstruction, the whole world joining in the work and the present church was consecrated by Pius IX. in 1854. The plan and dimensions are the same as those of the original basilica. The Triumphal Arch, spared by the conflagration, is adorned with 5th century mosaics ordered by Galla Placidia and representing Christ and the twenty-four Elders of the Apocalypse; the mosaics in the tribune date from the 13th century. All along the friezes of the nave and aisles, is a long series of mosaic portrait medallions of all the popes from St. Peter to Benedict XV.

Cloisters of St. Paul's *by* Vassalletus (*13th cent.*).

San Clemente, one of the best preserved of the medieval basilicas of Rome, consists of two churches, one above the other, standing on a foundation of the first century which is said to have been the house of the saint.

The lower church, discovered in 1857, dates from the 4th century for it is mentioned by S. Jerome in 392 and Gregory the Great delivered two homilies in it. During the Sack of Rome (1084) this early basilica was nearly destroyed and buried, as the level of the whole district had been greatly raised by the débris from the burnt edifices after the invasion of Robert Guiscard. The reconstruction of the new basilica was undertaken in 1108 by Pope Paschalis II. who, instead of building other foundations, completed the filling up of the half-hidden basilica and on its ruins erected the present upper church in which he placed several ornaments of the lower, such as the ciborium, the choir-screens, the ambones, the pillars and whatever else could contribute to the adornment of the new basilica while perpetrating the memory of the old.

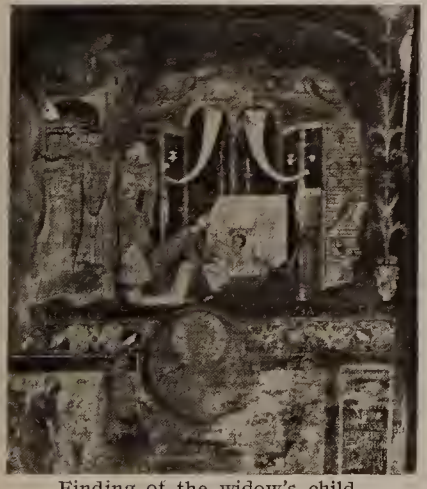
San Clemente being a fairly exact copy of the lower church, offers a perfect example of the primitive church: everything is conventional and remains *in statu quo*—the atrium, the portico, the choir surrounded by a marble screen or cancellum, the ambones, the ciborium, the paschal candlestick and the cathedra.

San Clemente. *Tribune mosaics of the 12th century.*

San Clemente. *Upper church.*

The most remarkable thing of the interior is the mosaic decoration of the tribune (12th century). The center of the composition is occupied by the Cross on which the Saviour is nailed, but very small in proportion; twelve doves, emblems of the Apostles (?), are on the arms of the cross; the Virgin and the Baptist beside it. Above, from a series of five concentric rainbow-like semicircles, signifying Heaven, issues the hand of God holding the crown of victory. To the right and left, within the circle, stands the paschal Lamb. Springing from the foot of the cross, a vine tree (allusive to His words who said « I am the True Vine »), spreads like a rolling frieze over the whole hollow of the tribune; the four Doctors of the Church, men and birds ensconced among its branches. From the base of the cross the four mystic rivers flow to the right and left, stags and peacocks drinking at their streams, while waterfowl and fish, the emblems of the faithful, swim in the river of life, and a whole array of the Christian symbols are ranged along the bank.

Below there is a procession of 13 sheep symbolizing our Saviour and the apostles. On the triumphal arch, is the Redeemer in the act of giving the benediction; on either side are the symbols of the Evangelists. Lower down to the left sit SS. Laurence—Paul, to the right SS. Peter—Clement; lower still are Isaiah, Jeremiah.



Finding of the widow's child.

S. Clement celebrating Mass.

The Translation of S. Cyril's remains.

Frescoes of the 11th century in the lower church of San Clemente.

BASILICA OF SAN LORENZO *Outside-the-Walls.*

This is one of the seven pilgrimage churches of Rome. It occupies the site where Constantine erected a church in 330 over the graves of St. Lawrence and St. Cyriaca. Rebuilt and enlarged in the 6th cent., the ancient edifice (which was entered from the rear of the present church) was again remodelled in the 13th cent. by Honorius III., who reversed the plan of the building. The nave has 22 antique granite columns; on the arch are 6th cent. mosaics; in the crypt is the tomb of Pius IX.

CHURCH OF SANTA MARIA IN TRASTEVERE.

MONUMENT TO CARDINAL D'ALENÇON.
By Magister Paulus (15th cent.).

This was the first large church in Rome dedicated to the Virgin. Founded in the 2nd century on the site where a spring of oil miraculously welled up, it was almost entirely rebuilt in 1140. The mosaics on the façade date from the 12th cent. The twenty-two columns of the nave were taken from Pagan edifices; the ceiling, richly decorated with gildings and carved work, is ascribed to *Domenichino*; the Cosmatesque pavement was laid in 1872 with old cubes of porphyry, verde antico and other marbles; the tribune is adorned with 13th century mosaics. The church contains a tabernacle by *Mino da Fiesole.*

THE ANNUNCIATION.

Pietro Cavallini, a scion of the family of the Cosmati, was an artist of great talent and the founder of the Roman school of religious painting. He is the author of the admirable mosaics on the lower portion of the apse in S. Maria in Trastevere representing scenes in the life of Mary where well-composed groups are arranged in surroundings of Cosmatesque architecture.

THE ADORATION OF THE MAGI.

Mosaics of the 13th century by PIETRO CAVALLINI. (*Tribune of Santa Maria in Trastevere*).

CHURCH OF SANTA MARIA IN COSMEDIN.

Founded in the 6th cent. upon the site of a very ancient Roman temple, it has been many times rebuilt and altered. The present church and campanile show the form given to them in the 12th cent. The interior, of basilical form, has delicate marble screens, beautiful ambones and a Gothic tabernacle.

TEMPLE OF VESTA.

This charming little temple was probably erected in the first century. It is built entirely of marble, and now bears the name of *Santa Maria del Sole.* The ancient entablature and the roof have disappeared. The columns are 32 ft. high.

CHURCH OF SANTA CECILIA IN TRASTEVERE.

The Church of St. Cecilia is situated on the site of the house of the saint and its foundation dates from the 3rd cent. Primitively restored by Gregory the Great, and rebuilt in the 9th cent. by Paschalis I, it was remodelled in the 18th cent. by Cardinal Acquaviva. Beneath the high altar is the tomb of St. Cecilia and her recumbent marble figure executed in 1599 by Maderno. The saint was originally buried in the catacombs of St. Calixtus, but in 821 Pope Paschalis I. transferred her remains here.

THE REDEEMER. *Detail of the Last Judgment by* PIETRO CAVALLINI (1293).

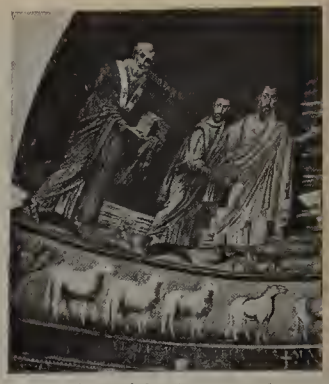
The figure of Christ given here is a fragment of a fresco discovered in the year 1900.

The painting, a vast composition representing the Last Judgment, had been concealed since 1530 behind the stalls of the nuns' choir in Santa Cecilia, and its rediscovery caused a great sensation in the world of art as it recognized the existence at the end of the 13th century of a highly developed Roman school of painting of which Pietro Cavallino was its last and greatest exponent.

Christ with (left) St. Paul, St. Agata and Paschalis I. holding the church restored by him; on the right St. Peter, Valerian and St. Cecilia. 9th cent. (Church of St. Cecilia in Trastevere).

Church of S. Costanza.
Erected by Constantine as a mausoleum for his daughter Costantia.

A Vintage Scene.
Church of S. Costanza, early 4th cent.



Christ with the Apostles.
Fragment of the tribune mosaics.
(Church of SS. Cosma and Damiano)

When Christianity became the religion of the state in the fourth century, mosaic, which had hitherto been used more particularly for pavements, being more durable than painting, began to be preferred for the walls and arches of the churches. The early representations were purely emblematical, thus, the Apostles were figured as twelve sheeps with Christ in the center as the Lamb of God.

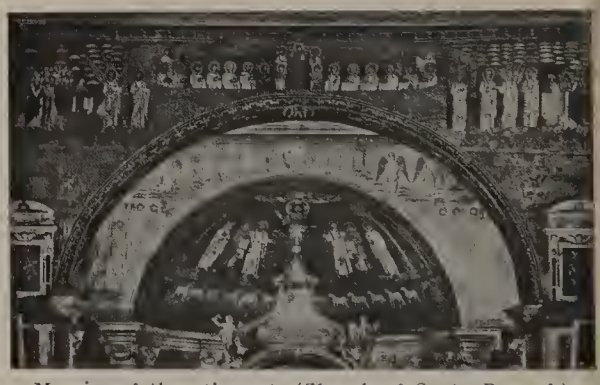
The earliest and only Christian mosaics of the 4th cent. knowu to us, are those on the ceiling of S. Costanza: they are of a purely decorative character. Those in the tribune of S. Pudenziana, of the end of the fourth century, have been several times restored. The mosaics iu the tribune of Santi Cosma and Damiano which date from A. D. 525-30, are considered the most beautiful in Rome.

Mosaic medallions of the 9th century.
(Chapel of S. Zeno, church of Santa Prassede).

Christ enthroned; to His right and left are St. Peter and St. Paul crowned by St. Pudentiana and her sister Praxedes; on either side Pudens and his family.
(Mosaic of the 4th cent. *Church of S. Pudenziana*).

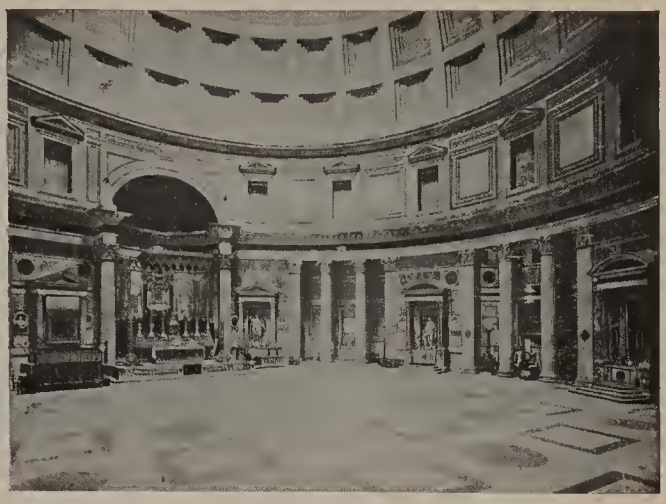
Mosaics of the 9th cent. (*Apse of Santa Prassede*).

Fragment of 5th cent. wooden door.
(*Church of Santa Sabina*).



Mosaics of the 9th cent. (Church of *Santa Prassede*).

On the Triumphal Arch, the New Jerusalem guarded by angels; on the arch of the tribune, the Lamb and the seven candlesticks, and the symbols of the Evangelists.



THE PANTHEON. *Church of Santa Maria Rotonda.*

This is the only ancient edifice in Rome which has come to us in perfect preservation. It was founded in 27 B. C. by Agrippa whose name is deep-cut on the entablature of the portico, and originally dedicated to Mars. Jupiter, Apollo, Venus and other mythical gods. In A. D. 609, Pope Boniface IV. consecrated it as a Christian church under the name of *Sancta Maria ad Martyres*: on this occasion a large quantity of the bones of martyrs were removed here from the catacombs.

The portico is supported by 16 granite columns of a single block each, measuring 46 feet in height; the interior is lighted by a single aperture, 30 ft. in diameter, in the center of the dome; the height and diameter of the dome itself are equal: each being 143 feet. The Pantheon now contains the tombs of the Kings of Italy, Victor Emanuel II. († 1878), and Humbert I. († 1900). It is also the last resting place of Raphael († 1520) and other sixteenth century artists.

CONSTANTINE LEADING POPE SYLVESTER'S HORSE.
13th cent. fresco (Church of SS. Quattro Coronati).

CHURCH OF SANTO STEFANO ROTONDO.
This is the largest circular church in existence (5th cent.).

The picture given above representing Constantine leading Pope Sylvester's horse, is the eighth of a series of curious frescoes detailing the legendary history of the Conversion of Constantine the Great.

In the year 323, Constantine was attacked by an incurable leprosy as a punishment for persecuting the Christians. And on consulting his physicians, he was prescribed a bath of the warm blood of three thousand infants. But the piteous wailings and entreaties of the mothers who had been forced to bring their babes for the purpose so moved Constantine's pity that he renounced the prescribed remedy, and dismissed the mothers laden with gifts. On the following night SS. Peter and Paul appeared to him in a dream, and in guerdon of his having spared the innocent blood prescribed the infallible cure for both physical and moral disease through the waters of baptism. Constantine, waking, sent soldiers to summon Sylvester, the Bishop of Rome, who diligently instructed the Emperor in the Christian faith and admonished him to open the prisons. And on the evening of the Sabbath, bade make ready the bath of the palace (the Lateran), blessed the water, and baptized him. And Constantine being cleansed of his leprosy decreed that Christ alone should be adored in all the Empire and that the Bishop of Rome should be the chief over all the bishops of Christendom. He built basilicas and churches and gave up the palace of the Lateran to the Pope and bestowed on the Apostolic See many privileges and patrimonies. After this Pope Sylvester, crowned with the phrygium entered Rome in triumph, Constantine, himself leading his horse by the bridle (another scene of the « Donation » is depicted in the Vatican, p. 445).

CHURCH OF S. MARIA DEGLI ANGELI.
It is a part of the Baths of Diocletian *which* MICHELANGELO *converted into a church,* A. D. 1563.

MAMERTINE PRISON *or* TULLIANUM.

The Mamertine Prison is one of the most ancient structures in Rome. It consists of two chambers one below the other. The lower one shown here originally had no staircase and the prisoners were let down into it through a hole in the ceiling. In this dungeon perished Jugurtha, Vercingetorix, and other conquered enemies. Beneath the floor is a fountain which, according to the legend, burst forth miraculously, to enable St. Peter to baptize his jailors.

SANTA CROCE IN GERUSALEMME.

This church is said to have been founded by St. Helena; it contains a portion of the True Cross which the empress brought from Jerusalem.

CEMETERY OF THE CAPUCHINS. *Church of the Capuchins.*

The cemetery consists of four grim chambers containing holy earth from Jerusalem in which the monks are temporarily buried. The decorations of these vaults are built up with the bones of departed monks. The bare skulls are piled row upon row; thigh bones, ribs, and vertebræ are arranged on the walls and ceiling in arabesque decorations.

POPE GREGORY XI. entering Rome on his return from Avignon (1377). *From the Marble relief on the tomb of the Pope, by* OLIVIERI. *(Church of S. Francesca Romana).*

TOMB OF CARD. DELLA ROVERE.
By A. SANSOVINO
(Church of S. Maria del Popolo).

MONUMENT OF CLEMENT XIV.
By CANOVA
(Church of Santi Apostoli).

TOMB OF PIUS II. (Piccolomini).
By PIETRO DA TODI
(Church of S. Andrea della Valle).

CHURCH OF SANTA MARIA SOPRA MINERVA (Dominican).

CHRIST. *By* MICHELANGELO.

GRAVE OF FRA ANGELICO da Fiesole († 1455).

This church stands on the site of a temple of Minerva and is the only ancient Gothic church in Rome. It was built about 1280 by *Fra Sisto* and *Fra Ristoro*. The imposing interior contains many remarkable monuments, tombs and paintings by eminent artists. Near the high altar is Michelangelo's famous Christ with the Cross, a work of 1521. The monastery adjoining the church was the headquarters of the Inquisition. Here in 1633 Galileo aged 70 was tried before its tribunal for the "heresy" of saying that the earth revolved round the sun, instead of the sun round the earth, as was then believed. Galileo was obliged to recant on his knees before receiving absolution; but as he rose he concluded his recantation with the exclamation, "Still, it moves".

TOMB OF ST. CATHERINE OF SIENA († 1380).
Canonised by Pius II., her relics were deposited here in 1461.

DISPUTATION OF ST. THOMAS AQUINAS.
Fresco by FILIPPINO LIPPI.

TOMB OF BISHOP DURANDUS († 1296).
By JOHANNES COSMAS.

TOMB OF LEO X. (Medici).

TOMB OF CLEMENT VII. (Medici).
By A. DA SANGALLO, BANDINELLI, MONTELUPO.

CHURCH OF SANTA MARIA IN ARACOELI (*Church of the Altar of Heaven*). *On the Capitoline Hill.*

This church occupies the site of the *Arx*, the citadel of ancient Rome. It was probably erected in the 6th cent. when it was called *Sancta Maria de Capitolio*. The imposing flight of 124 marble steps ascending to the principal entrance of the church, was built in 1348 as a votive offering for the delivery of the people of Rome from the black plague. The beautiful interior is full of interesting monuments and paintings. In the sacristy is the celebrated miracle-working image of the *Santissimo Bambino*. It is a small figure carved out of olive wood from the Mount of Olives swathed in gold and silver tissue. The Santissimo Bambino is, according to the popular belief, invested with extraordinary powers in curing the sick. Its aid is in constant requisition is severe cases, and its practice brings to it more fees than any physician in Rome. The Santissimo is always borne in a private coach under the care of two Franciscan monks; as it passes through the streets devout people kneel and cross themselves. Its gold crown adorned with pearls and precious stones and the countless sparkling jewels by which it is covered, are votive offerings recording its miraculous powers.

THE DEATH OF S. BERNARDINO.
Fresco by PINTORICCHIO (*Church of S. M. Aracoeli*).

MONUMENT OF CARDINAL M. OF ACQUASPARTA (†1302).
Cosmatesque School.
(*Church of S. M. Aracoeli*).

CHURCH OF S. GIORGIO IN VELABRO.
Founded in the 4th century.
Portico and Campanile of the 12th cent.

CHURCH OF S. COSIMATO.
The portico is a fine specimen of the 11th century.

SS. GIOVANNI E PAOLO (*Apse*).
The church was founded about 400, the apse dates from the 12th cent.

THE FOUR SIBYLS. *Painted by* RAPHAEL *in* A. D. 1514. (*Church of S. Maria della Pace*).

This is considered one of the most perfect works of Raphael's later years. Great mastery is shown in the mode of filling the apparently unfavourable space. From left to right: the Sibyl of Cumae, the Persian Sibyl, the Phrygian Sibyl and the aged Sibyl of Tibur. A spirited diversity iu the composition is created by the little Angels holdiug the tablets.

S. TERESA AND THE ANGEL.
Famous group by BERNINI.
(*Church of S. Maria della Vittoria*).

THE ARCHANGEL MICHAEL.
By GUIDO RENI.
(*Church of the Capuchins*).

CRUCIFIXION.
Painting by GUIDO RENI.
(*Church of S. Lorenzo in Lucina*).

CHURCH OF THE GESÙ.
Built by VIGNOLA *and* DELLA PORTA.

TEMPIETTO IN S. PIETRO IN MONTORIO.
Erected from designs by BRAMANTE.

S. MARIA DI LORETO.
Begun in 1507 by A. DA SANGALLO.

THE MOSES OF MICHELANGELO. Monument of Pope Julius II., *in S. Pietro in Vincoli.*

This is one of Michelangelo's most celebrated sculptures and worthy of all admiration. It was intended to form part of a magnificent tomb of Pope Julius II., the design of which was so imposing that it probably led to the rebuilding of St. Peter's where the tomb was meant to be placed. The original design was, however, abandoned and the tomb executed on a very reduced scale, and in a different style.

Moses, full of 'repressed movement,' and vibrating with wrath and passion, is represented as on the point of giving way to impulse,—of starting up from his seat, in indignation at the idolatry of the Jews. The figure is colossal and animated by a superhuman power of execution. Thus, when brought face to face with it one's first impression is that of stupor. « The eye does not know where to rest » says Gregorovius, « in this the masterpiece of sculpture since the time of the Greeks. It seems to be as much an incarnation of the genius of Michelangelo as a suitable allegory of Pope Julius. Like Moses, he was at once lawgiver, priest, and warrior ». In truth, when we recall the character of the mighty leader of the Hebrews, of the haughty Julius for whom the statue was made, and the proud nature of the master who modelled it, it is impossible to isolate from this creation the personalities of these three men which it epitomizes.

Michelangelo Buonarroti (1475-1564) overwhelmed art with his personality. Poet, architect, sculptor and painter, he felt himself exclusively a sculptor. His style aims at massive concentrated effects, and the vigour of his grasp of form and the clearness of his inward conception are incomparable. He enriched art with unsuspected new effects, but his style was pernicious to art and led to the *Baroque.*

THE PIAZZA OF ST. PETER AND THE VATICAN PALACE.

THE « COFFEE HOUSE » AND THE VATICAN GARDENS.
Above Fountain by *Maderno*, and the Pontifical Residence.

CORTILE DELLA PIGNA.

SCALA REGIA. *Erected by* BERNINI *in 1661.*

THE VATICAN PALACE.

The VATICAN PALACE is an immeuse pile of buildings, irregular in plan and composed of parts constructed at different periods, without regard to general harmony. Originally a residence for the popes, erected by Symmachus A. D. 498 near the antecourt of the old St. Peter's and afterwards gradually extended. Here Charlemagne is said to have resided on the occasion of his coronation in St. Peter's in 800. This first building having fallen to decay, Eugene III., began a new building in 1150. Nicholas III., enlarged it in 1278; but the Lateran Palace was the papal residence, the Vatican being used only for the reception of foreign sovereigns visiting Rome.

After the return of Gregory XI., from Avignon in 1377, the Vatican became the permanent residence of the popes. In 1450, Nicholas V., formed the idea of making it the most imposing palace in the world. But he died before accomplishing it. The building which he commenced was finished by Alexander VI., and extended by subsequent popes. This part is now called « Appartamento Borgia ». In 1473, Sixtus IV., added the Sistine Chapel (*continued*).

(*Continued*) and in 1490 Innocent VIII., erected the Belvedere in the garden. Julius II., added the Logge, and laid the foundations of the Vatican Museums. From that time the popes vied with each other in the extent and variety of their additions. The greatest architects and painters were employed : Bramante, Michelangelo, Raphael, Pollaiuolo, Sangallo, Fontana, Maderno, Bernini and others. These additions have rendered it the largest palace in the world. It is said to possess 80 graud staircases, 200 smaller ones, 20 eourts and about 11.000 halls, chapels, rooms and apartments. A comparatively small part of the building is used for the papal court, the greater part being occupied by the Museums, which are the largest, the most aneient and splendid of Europe.

Sala Regia. *Built by* A. da Sangallo. *Completed in 1573.*

Great Gallery of the Vatican Library. *Biblioteca Apostolica Romana.*

The Vatican Library was founded by Nicholas V. about 1450, and increased by Sixtus IV. who appointed Platina (p. 456) director. In 1588 Sixtus V. caused the present edifice to be erected by *D. Fontana.* The great hall, decorated, gilded and furnished like a reliquary is 50 feet wide and 220 feet long. Seven large pillars, covered with frescoes divide it into two aisles. No books or MSS. are visible ; they are all enclosed in illuminated cupboards, so that of a library there is no appearance whatever. Ranged along the bays and in the middle of the hall are all sorts of precious objects, gifts of foreign potentates. The whole establishment is of ideal magnificence, and arranged so as to give a festival to the eyes. The Library now contains about 260.000 printed volumes and 34.000 manuscripts. All ages and all people have contributed their share to this treasure.

GALLERIA DEI CANDELABRI.

The ceiling paintings, by L. Seitz, represent partly incidents in the pontificate of Leo XIII., partly allegorical scenes: Apotheosis of St. Thomas Aquinas, etc.

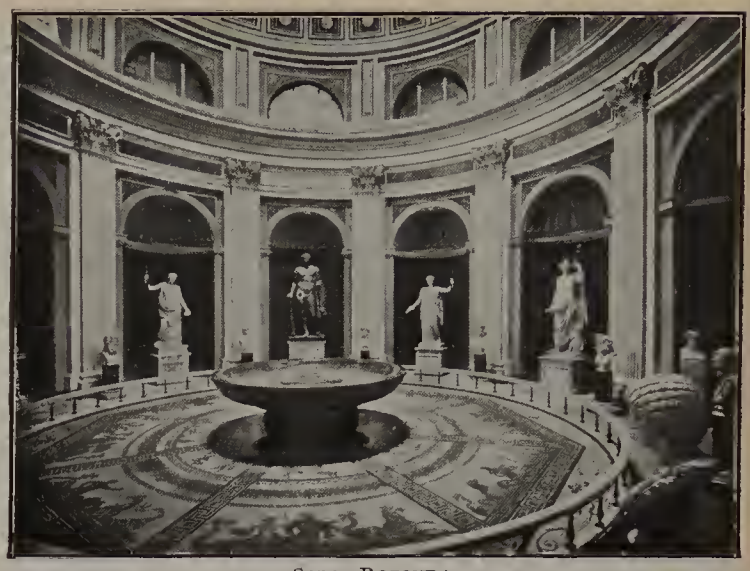
FEMALE RACER.
From a bronze of the 5th cent. B. C.

BACCHANALIAN SCENE.
Ancient relief.

SALA A CROCE GRECA. *Erected under Pius VI., in the form of a Greek cross.* To the right is the porphyry sarcophagus of S. Helena, mother of Constantine the Great; to the left that of Constantia, his daughter.

THE ALDOBRANDINE NUPTIALS. MARRIAGE OF PELEUS AND THETIS.
Roman fresco of the first century found in A. D. 1600. Interesting for the light it throws on usages and rites.

THE BARBERINI JUNO.
School of Phidias.



SALA ROTONDA.

Erected under Pius VI., after the model of the Pantheon. In the center is a magnificent basin of porphyry 16 yds. in circumference found in the Baths of Titus. On the floor, beautiful mosaic found in 1780 representing Centaurs, Nereids and Tritons, Masks and Ulisses' episodes.

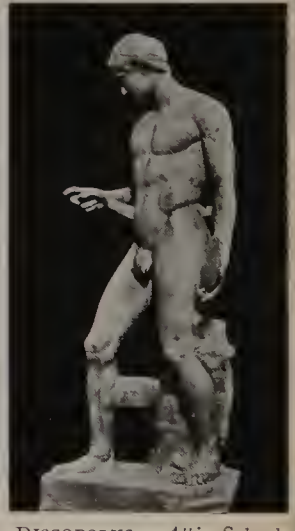
BIGA or two-horse chariot.
The body of the chariot was used as an episcopal throne.

The Jupiter bust given here, the finest and most celebrated of the numerous types extant, is remarkable for the unspeakable majesty which characterizes this prototype of the Olympian chief. The abundant hair falling on both sides in thick masses; the bold elevated eyebrows; the slightly-parted lips superior to every motion; the pitiless impassibility of this ideal and manly beauty—all contribute to convey the idea of a superhuman all powerful being.

BUST OF JUPITER (*Otricoli*).
4th century B. C.

DISCOBOLUS. *By* MYRON.
5th cent. B. C.

APHRODITE (*Cnidian Venus*).
After PRAXITELES.



DISCOBOLUS. *Attic School.*

HERCULES.
Gilded bronze.

SALA DELLE MUSE.

This magnificent room was erected by order of Pius VI. It is adorned with sixteen Corinthian columns of Carrara marble and owes its name to the famous statues of Apollo and the Muses which are preserved here.

MELEAGER. *Marble statue from a bronze original by* SCOPAS.

BUST OF PERICLES.
Athenian Statesman.

APOLLO MUSAGETES.
After SCOPAS ?

URANIA.
Astronomy.

APOLLO SAUROCTONOS.
After PRAXITELES.

The bust of Pericles is probably a copy of a famous work by *Cresilas*. Pericles (B. C. 495?-420), was a high-souled, nobly-bred man, great in all he thought and did. Born at Athens, he entered public life at thirty and soon became the head of the democratic party. He was distinguished as a general as well as a statesman, and frequently commanded the Athenian armies in their wars with Sparta and the neighbouring states. After having put down all rivalry in Athens, he established himself as absolute ruler with the consent of the citizens, reforming the laws, encouraging literature and the arts, and adorning the city with public buildings which made it the wonder and admiration of the world: hence the period of his rule is called the *Periclean Era*. The enemies of Pericles made many attempts to ruin his reputation, but failing in these, they attacked him through his friends (Phidias, Anaxagoras), and Aspasia. Aspasia, born at Miletus, was the most celebrated of the Greek Hetæræ; being attracted to Athens, came and settled in it, and became the wife of Pericles. She was remarkable for her wit, beauty and culture and her house was the centre of the best literary and philosophical society of Athens, and was frequented even by Socrates. Her character was often both justly and unjustly assailed. (*See also page 76*).

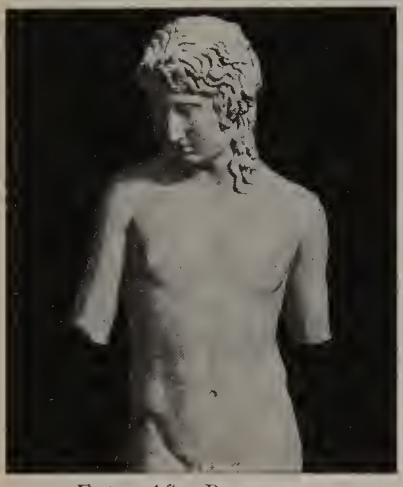
DANCING WARRIORS. PYRRHIC DANCE. *4th cent. B. C.*

GALLERIA DELLE STATUE. *Museo Pio-Clementino.*

This part of the Vatican, originally a summer-house of Innocent VIII., built by A. POLLAIUOLO, consisted of six rooms and a chapel dedicated to St. John the Baptist decorated with paintings by MANTEGNA and PINTORICCHIO. Clement XIV., converted it into a museum which was later extended by Pius VI., who connected it with the rest of the Vatican galleries. In the work of adaptation the frescos by MANTEGNA were almost totally destroyed.

SLEEPING ARIADNE. *3rd century B. C.*

Executed with masterly power. The gentle inclination of the head and the turn of the beautiful arms exhibit a charming picture of peaceful deep slumber.



EROS. *After* PRAXITELES.
Called " the Genius of the Vatican ".

THE BARBERINI CANDELABRA.
Corinthian style.

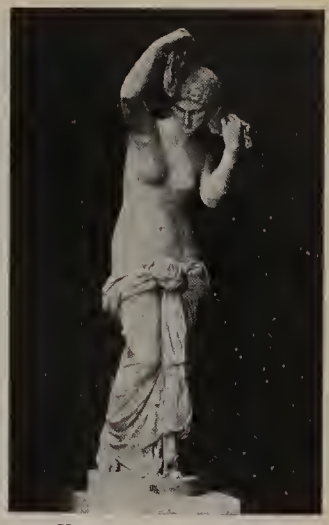
WATER CARRIER.
Ancient sculpture.

VASE with reliefs
of Bacchanalian scenes.

CORTILE DEL BELVEDERE.
Designed by BRAMANTE, was originally a square court belonging to the Summer-house of Innocent VIII. It was altered in 1775 under Clement XIV.

HERMES (*Mercury*).
School of PRAXITELES.

APOLLO BELVEDERE.
Ascribed to LEOCARES.



VENUS *or* APHRODITE,
drying her hair.

THE PERSEUS. *By* CANOVA (1800).

The Apollo Belvedere was found near Rome at the end of the 15th century and was one of the first specimens of ancient sculpture placed in the Vatican. This most beautiful statue personifies the perfect ideal of youthful manliness, and is celebrated for its extraordinarily elegant and dignified attitude. The arms are restored and the god seems to have originally held the bow (or, probably the *Ægis*) in his left hand.

The famous group of the Laocoon discovered under Julius II. in 1506, was termed by Michelangelo a « miracle of art ». It is generally attributed to the Rhodian artists *Agesander*, *Athenodorus*, and *Polydorus*; but the date of the work is in dispute. The myth represented by the group is an episode of the Second Book of Virgil's « Æneid », and describes the destruction of the Priest Laocoon and of his sons by serpents. This fate befell Laocoon in his effort to forestall the destruction of the city of Troy. Michelangelo modestly refused to restore it, and the restoration of the missing arms was carried out by *Montorsoli* and *Cornacchini*.

LAOCOON. *School of Rhodes* (*1st century B.C.*).

TORSO BELVEDERE. *By* APOLLONIUS.

Supposed to represent the trunk of a seated Hercules, this piece was the favorite study of Michelangelo.

MUSEO CHIARAMONTI.

This valuable gallery, so called from its founder Pius VII. (Chiaramonti), was arranged by Canova. The corridor, divided into thirty compartments, is 155 yds. long and contains nearly 800 antique works of art : statues, bas-reliefs, busts, etc.

MINERVA (Giustiniani).
From a bronze, 5th cent. B. C.

Demosthenes, the greatest of Athenian orators, was born about B. C. 385. In becoming an orator he had to overcome many physical impediments to suceed in the profession, — his voice was weak, and his utterance defective. But by ingenious methods and indomitable perseverance he subdued all obstacles. Thus, he began by speaking with pebbles in his mouth, to cure himself of stammering; he repeated verses of the poets as he ran up hill, to strengthen his voice; he declaimed on the sea-beach, amid the noise of the waves, to overcome a natural diffidence and accustom himself to the noise and confusion of the popular assembly; he lived for months in a cave, engaged in constantly copying over again and again Thucydides' "History of the Peloponnesian War," in order to acquire a perfect mastery of the Greek language.

At 30 he began to obtain reputation as a public speaker, and his eloquence soon gained him the favour of the people. The influence he acquired he employed for the good of his country, and not for his own aggrandisement; he spent 15 years of his life in denunciation of Philip of Macedon, who had resolved to subjugate Greece, pronouncing against him his immortal "Philippics."

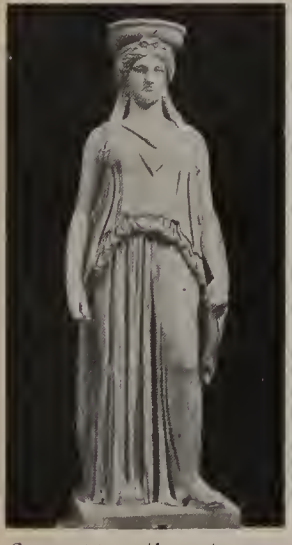
DEMOSTHENES.
From Polyeuctos' original.

PUDICITIA.
2nd cent. B. C.

TYCHE. Fortuna.

THE BRACCIO NUOVO. *Side view.*
Designed by RAPHAEL STERN. A. D. 1817.

SILENUS and the infant Bacchus



CARYATID. 5th cent. B. C.

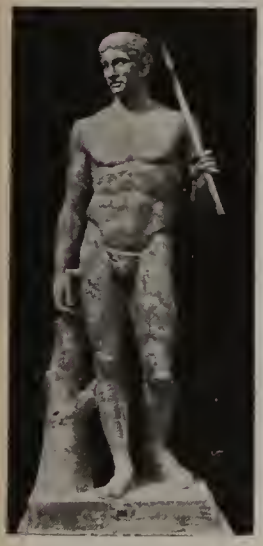
ANCIENT WELL HEAD
with Bacchanalia scene.

NIOBE. *Attributed to* SCOPAS.

SATYR REPOSING.
After PRAXITELES.

THE EMPEROR AUGUSTUS.
Found in the Villa of Livia.

WOUNDED AMAZON.
From an original by POLYCLETUS.



DORYPHORUS.
From a bronze by POLYCLETUS.

THE BRACCIO NUOVO.

This superb gallery expressly constructed to receive the marbles and works of art it contains, was added to the Museo Chiaramonti by Pius VII., in 1817-22 from designs by RAPHAEL STERN. Its magnificence, its sumptuousness may be likened to the famous buildings of ancient Rome. It is 77 yds. in length and 9 yds. wide and cost 2.500.000 francs.

APOXIOMENOS.
From a bronze by LYSIPPUS.

THE NILE. *Colossal group found near S. Maria sopra Minerva.*

The sixteen playing children clambering over the river god are symbolic figures and allude to the sixteen cubits' depth to which the Nile annually rises to irrigate the country around.

ANCIENT SARCOPHAGUS
with Bacchanalia scene.

Bacchanalia games were celebrated in honour of Bacchus. They arose in Egypt and were brought into Greece about 1415 B. C. and called *Dionysia.*

ROOM OF THE POPES.
Decorated by G. DA UDINE *and* P. DEL VAGA.

ROOM OF THE SEVEN LIBERAL ARTS.
Decorated by PINTORICCHIO.

Pope Alexander VI. (Borgia).

Resurrection of Christ.

St. Catherine (Lucrezia Borgia).

The « Apartment » consists of six rooms which were occupied by Alexander VI. (Borgia), and his family. Four of the rooms were decorated by Pintoricchio and his pupils with a series of frescoes of great magnificence. These pictures, a « wondrous conglomeration of elements sacred and profane », still offer us interesting portraits of the notorious Pope Alexander, Lucrezia Borgia, and other such celebrities of that period. After the Pope's death, the place was vacated, the successive popes preferring the lighter rooms on the floor above. In 1889-97 Leo XIII. caused the rooms to be restored and opened them to the public

ROOM OF THE CHURCH FESTIVALS.

ROOM OF THE LIVES OF THE SAINTS.

Decorated by PINTORICCHIO *and his assistants 1492-94.*

CEILING OF THE STANZA DELLA SEGNATURA.

THE STANZE OF RAPHAEL, consist of a large saloon and four smaller halls corresponding to the four Borgia chambers which are immediately below them. In November of 1507 Pope Julius II vexed at being constantly reminded of Alexander VI. gave up the Borgia Apartment and decided to inhabit the suite of rooms now known as Raphael's Stanze. These rooms had been already partly decorated by painters of distinction, one of whom, Sodoma, was then at work on the ceiling of the Stanza della Segnatura (so named from the signing of pardons—Segnature di Grazia—the granting of which was discussed here in the presence of the Pope). Sodoma was dismissed by Julius who handed over to Raphael the completion of the ceiling. The young artist (he was but 25 years old) achieved it with four medallions representing beautiful symbolical figures of the moral powers—*Theology*, *Philosophy*, *Poetry* and *Justice*. The Pope was so enchanted with the work that he assigned to Raphael the task of decorating the walls of the four rooms with frescoes. Raphael († 1520) did not, however, live to complete his task, and it was finished by his pupils. The frescoes which he executed are large historical and symbolical compositions that embrace the whole of human knowledge,—they resume the different stages of development of the great artist's genius. In the *Stanza della Segnatura* (painted from 1508 to 1511), each of the four mural paintings is an illustration of the subject presented by the symbolical figure on the ceiling. In the *Stanza di Eliodoro* (painted from 1512 to 1514), the mural paintings refer to the Divine assistance granted to the Church against her foes, and to the miraculous corroboration of her doctrines. In the *Stanza dell' Incendio* (painted in 1517), the subjects of the walls tell the story of the acts of Leo X. who had succeeded Julius II. In the *Sala di Costantino* (painted after 1520), the scenes are from the life of the Emperor Constantine, in which he figures as the champion of the church and the founder of her temporal Power. Here is depicted Constantine's Donation "of the city of Rome," to Pope Sylvester I.

STANZA DELLA SEGNATURA.

Showing The Disputa and Jurisprudence.

Raphael was an artist of great genius in whom painting attained its culminating point of historic and dramatic development. His unparalleled popularity was due to his faculty for adaptation and intelligent imitation which made his art the synthesis and quintessence of all that was most fascinating in Italian art.

STANZA DELLA SEGNATURA. *Showing* The School of Athens, and Parnassus.

"LA DISPUTA" (Theology or Religion). *Fresco by* RAPHAEL. A. D. 1509.

S. Peter.

This great picture is divided into two principal parts: the upper part represents the glory of Heaven, the lower an ideal assembly of all the Church Dignitaries on earth who took part in the controversies on the Sacrament of the Eucharist.

Above, in the centre, is the Saviour enthroned and attended by the Virgin and the Baptist. Over the Saviour appears the half-figure of God the Father in the act of benediction, and below Him the symbol of the Holy Ghost in the midst of angels bearing the books of the Evangelists. On each side of Christ, in a semicircle, sit majestically Apostles, Patriarchs and Saints; from left to right: St. Peter, Adam, St. John Evangelist, David and St. Lawrence, then St. George, St. Stephen, Moses, St. James, Abraham and St. Paul.

Moses.

Below, in the centre, is a rich altar with the Host: the symbol of the bodily presence of the Saviour on earth. Right and left of this, are the defenders of the Faith,—popes, cardinals, bishops—discussing or studying in books the mystery of the Sacrament. The Four Fathers of the Latin Church are seated on either side of the altar: on the left is S. Gregory the Great, near him is S. Jerome, holding the Scriptures and sunk in dogmatic meditations (on his left stands S. Bernard who with extended arms points towards the Holy Sacrament). On the right of the altar is S. Ambrose, Bishop of Milan, who, with uplifted eyes, and an expression of ecstasy, appears to be lost in adoration of the mystery of the Holy Trinity; near him, is S. Augustine, with his book closed, dictating to a neophyte. Before S. Ambrose is Peter Lombard, the master of the sentences, standing and with his finger pointing up to the Holy Ghost; next to him is Duns Scotus, the subtle Scholastic. Behind S. Augustine is S. Thomas Aquinas, the great protagonist of the Dominicans; Pope Innocent III. and the seraphic S. Bonaventura, writing his Defences of the Council of Lyons. The pontiff standing on the first step represents Sixtus IV., behind whom are various poets and philosophers,—Dante, who dared to condemn more than one pope to hell-fire, and Savonarola, who was burned by order of a pope. Many other Disputers and Seekers after truth are grouped on the left of the composition. Among them are: Fra Angelico, Berengarius, Archdeacon of Angers, leaning on the balustrade and holding an open book, he turns his head and is fiercely arguing with a youth (Francesco Maria della Rovere?), who points towards the altar. The two mitred bishops are believed to be portraits of Perugino and Raphael himself, who in choosing his saints and theologians was guided, it is said, by the advice of such authorities as his friends Cardinals Bembo and Bibbiena.

Adam.

S. Stephen.

S. John.

S. George.

Fra Angelico.

Raphael. Perugino.

S. Bernard. S. Jerome. S. Gregory.

S. Thomas. Innocent III. S. Bonaventura.

Dante.

Savonarola.

THE SCHOOL OF ATHENS (Philosophy or Knowledge). *Fresco by* RAPHAEL. A. D. 1510.

This composition, forming a pendant to the « Disputa » opposite, represents an imaginary assembly of all the philosophers of Asia and Greece and their scholars. Here Raphael has done away with the intervals of time and space which separated so many illustrious men, and presents them as contemporaries.

In a wide spacious hall conceived in the noble style of Bramante, with colossal statues of Apollo and Minerva on either side, the greatest minds af all ages and climes are brought together. A flight of four steps raises the more distant figures above the nearer groups. Among the former Plato and Aristotle, the princes in the realm of thought, stand together in the centre, as if disputing on their doctrines. Plato holds the « Timaeus » in one hand and with the other points to heaven,—an attitude significative of his system of speculative philosophy ; while Aristotle, holdiug the « Ethics » with a calm gesture is pointing to the earth, —thereby implying that all true philosophy must be derived from investigation and experience. On each side of these masters is a row of attentive auditors. To the left is seen Socrates in argument with a group of five persons, to whom he explains in order (counting on his fingers) his principles and their conclusions. On the opposite side, others are engaged in conversation or in study. Lying upon the steps in front is Diogeues the Cynic, apparently unaware of the crowds around him. In the foreground to the left is the bald-headed Pythagoras, busily writing upon his knee, and behind him Empedocles ; the youth in a white mantle is a portrait of Francesco Maria, Duke of Urbino, a nephew of Julius II. ; the figure resting his foot on a marble block is said to be Anaxagoras, lastly, the man supporting his head with his left hand Heraclitus. In the group to the right is seen Archimedes (a portrait of Bramante) stooping and drawing a diagram with a compass ; several pupils watch him, the different degrees of their intelligence being most strikingly represented. Behind them are Zoroaster (a portrait of Castiglione the author of the *Cortegiano*) and Ptolemy holding celestial and terrestrial globes ; they turn towards two figures close to the edge of the picture which are portraits of Raphael and Sodoma. Earlier Art can show nothing in the least comparable to the varied arrangement of these figures.

Alcibiades. Duke of Urbino. Socrates. Anaxagoras. Plato. Aristotle.

"JURISPRUDENCE" *or* The Three Cardinal Virtues: Fortitude, Prudence, Temperance. *Fresco by* RAPHAEL.

CIVIL LAW: Justinian entrusts the Roman Code to Tribonian. *By* RAPHAEL.

The Pandects or Digest (fifty books) of the decisions, writings and opinions of the old Roman jurists, executed in A. D. 528-533 by direction of the Emperor Justinian, formed the leading compilation of the Roman civil law (*corpus juris civilis*). The original copy of the Pandects, discovered by the Pisans when they captured Amalfi in 1137, is now preserved in the Laurentian Library at Florence, the oldest Public Library to exist in Europe (see p. 238).

The wall opposite to « Parnassus », is devoted to the representation of « Jurisprudence, » which, on account of the window in the middle of the wall, is divided into three pictures.

In the composition above the window Raphael placed three female figures, personifications of Prudence, Fortitude and Temperance, the virtues without whose aid the science of law cannot be applied to daily life. Prudence sits in the center and has a double visage, in front her countenance is beautiful and young, at the back aged and bearded—in allusion to her knowledge of the past and her power of looking into the future. She is attended by two cherubs, one offers her the mirror of Truth, the other the Torch of Penetration. On the left is Fortitude caressing a lion and armed with an oak branch (Julius II.'s badge). On the right is the figure of Temperance holding a bridle denoting self-control.

CANON LAW: Gregory IX. presenting the Decretals to a Jurist. *By* RAPHAEL.

This picture is in allusion to the claim of the Church to legislative authority. The Pope's face is a portrait of the reigning pontiff Julius II.; the cardinal to the left in front is Giovanni de' Medici (afterwards Leo X.), behind him, full face, is Alessandro Farnese (afterwards Paul III.). The decretals formed the second part of the canon law; being edicts and judicial replies of the Popes to cases submitted to them from time to time for adjudication.

POETRY. *By* RAPHAEL.

The most beautiful of the four medallions painted on the ceiling of the stanza della Segnatura is the Poetry, whose countenance expresses a sweet and serene inspiration. *Numine Afflatur*—inspired by the god, are the words inscribed on the tablets of the winged genii.

Alexander placing Homer's poems in the tomb of Achilles.

Augustus preventing Virgil's friends from burning the Æneid.

PARNASSUS.
(Apollo and the Muses. - Poetry or Imagination)
Fresco by RAPHAEL.

This frescoes is the glorification of poetical life and exalted sentiment.

On the heights of Mouut Parnassus Apollo sits under laurel trees playing the violin,—a fiue figure of an inspired performer. Around him are grouped the nine Muses. Two of them are seated on either side of Apollo, the others stand about in the background. Right and left of this central group are the poets of antiquity and of modern Italy, who have been fostered by the Muses. In the group to the left is the imposing figure of the blind Homer with upturned face, reciting verses, which a seated youth eagerly listens to and transcribes ; behind him are Dante (in profile) and Virgil. Below are the Lyric poets : Alcæus, Corinne of Thebes, Petrarch and Anacreon, engaged in conversation, with the voluptuous figure of Sappho seated and holding a scroll on which her name is inscribed. The face of the latter is said to be a profile of the famous courtesan Imperia, who was loved by all the wealthiest and greatest men. Foremost in the group to the right of the window is Pindar, seated, speaking with an air of enthusiasm, while Horace and Ovid (?) listen to him with reverence ; behind them is Sannazzaro, who wrote the *Arcadia* and sang the Virgin, and, higher up, Boccaccio and Terence, conversing, and Ariosto and Aristophanes halting.

Apollo is playing the violin, and this instrument is said to have been chosen out of compliment to Giacomo Sansecondo, a famous violinist and a friend of Raphael. The Muse sitting on the right of Apollo is identified as Calliope, holding on her knee the trumpet of Fame ; this, again, is a profile of the celebrated Vittoria Colonna, Michelangelo's « holy flame »—the consolation and last joy of the noble old man. Behind Calliope are Melpomene with the mask of tragedy, Terpsichore and Polyhymnia embracing each other. The Muse Erato sits on the left of Apollo, and behind her are Clio, Thalia, Euterpe and Urania.

Consecrated to the revival of ancient literature, this picture breathes all the enthusiasm of the sublime years which characterised the golden age of the Renaissance in Rome. The composition is symmetrically arranged nothwithstanding the unfavourable character of the space to be covered ; the figures are treated with great freedom, and the impression conveyed is most pleasing.

Calliope. Apollo. Erato.

The decoration of the Stanza della Segnatura was executed by Raphael in about three years, and that of the Stanza di Eliodoro in about two years. "The knowledge expressed in these frescoes is so thorough," writes Symonds, "that we wonder whether in his body lived again the soul of some accomplished sage."... "If, after estimating the range of thought revealed in these works, we next consider the labour of the mind involved in the distribution of so many multitudes of beautiful and august human figures, in the modelling of their drapery, the study of their expression, and their grouping into balanced compositions, we may form some notion of the magnitude of Raphael's performance."

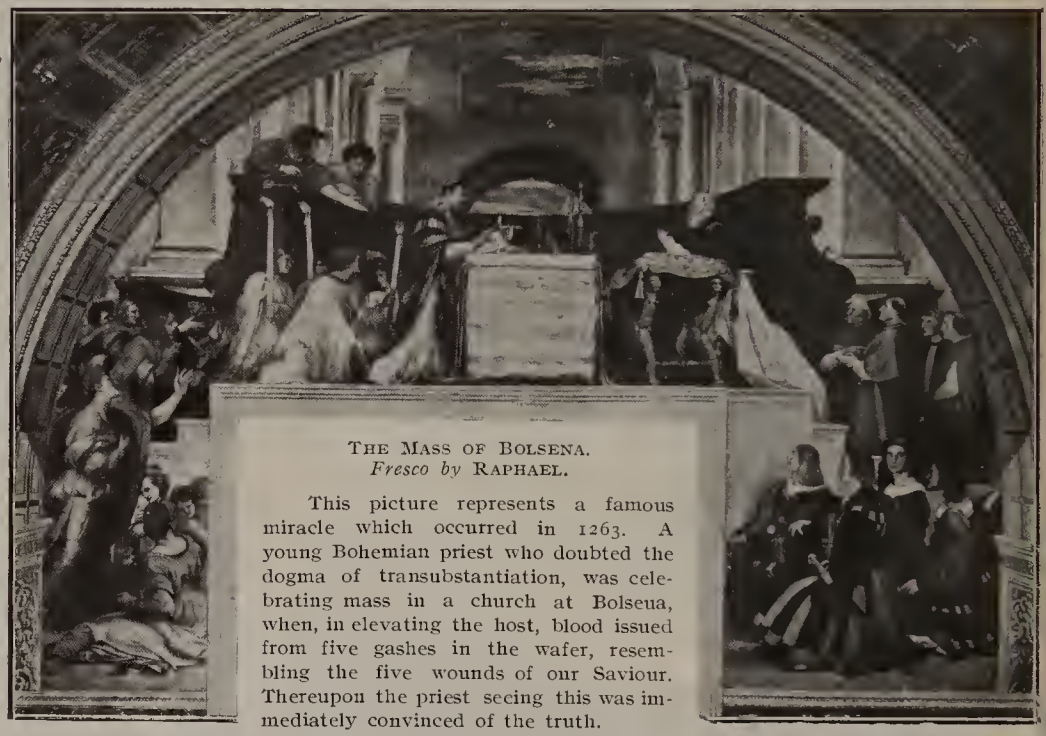
THE SACRIFICE OF ISAAC.

The *Sacrifice of Isaac* painted above the "Mass of Bolsena," stands as a lesson to those whose faith wavers. Abraham's faith in God was tried when the injunction came 'Offer up thy son.' Yet he did not attempt to object or intercede; he still retained his confidence that 'the everlasting covenant' could not fail... 'and Abraham stretched forth his hand, and took the knife to slay his son.' It was enough; God required no more. His faith and duty had not been found wanting.

THE COVENANT OF ABRAHAM.

Scenes from the Old Testament painted by BALDASSARE PERUZZI *on the ceiling of the* Stanza di Eliodoro.

The paintings in the *Stanza di Eliodoro* illustrate the triumphs of the Church over her enemies, and the miracles by which her power has been attained. The Miracle of Bolsena, officially recognized at the time by Pope Urban IV., vindicates the dogma of "transubstantiation:" —that the bread and wine of the Eucharist is, after consecration by a priest, converted mystically into the body and blood of Christ. This dogma was confirmed by the Council of Trent, in 1562, and is known (by Roman Catholics) as the doctrine of the Real Presence, the actual presence of Christ in the Eucharist.



THE MASS OF BOLSENA.
Fresco by RAPHAEL.

This picture represents a famous miracle which occurred in 1263. A young Bohemian priest who doubted the dogma of transubstantiation, was celebrating mass in a church at Bolsena, when, in elevating the host, blood issued from five gashes in the wafer, resembling the five wounds of our Saviour. Thereupon the priest seeing this was immediately convinced of the truth.

In this fresco, the scene is laid in the choir of a church. The priest is gazing on the bleeding wafer with an expression of embarrassment, astonishment and shame. Opposite kneels Julius II. watching the priest, with an expression of reproof, and attended by two cardinals, one of whom is Raffaello Riario cousin of Julius II. (p. 211, 456). The miracle was officially recognized and the Feast of Corpus Domini was instituted, for which S. Thomas Aquinas composed the office. This picture illustrates the infallibility of the Church and the suppression of the schism by Julius II. (1512).

GROUP OF WOMEN AND CHILDREN.

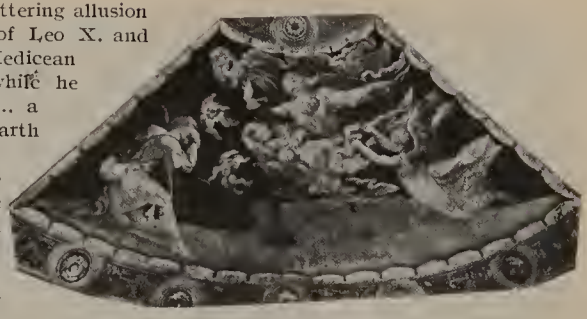
POPE JULIUS II.

SWISS PAPAL GUARDS.

Among the spectators of the miracle are some admirable portraits. "This picture," writes Layard, "is remarkable not only for its well-connected composition, but for its highly characteristic forms; the courtly humility of the priests, the rude hardy forms of the Swiss, the various ways in which the people manifest their sympathy, and above all the *naïveté* of the chorister-boys and of the youths who look over the inclosure of the choir; all this is connected satisfactorily and naturally with the two principal personages."

JACOB'S VISION.

Jacob's Vision represents a flattering allusion to the promises of the reign of Leo X. and to the destinies of the Medicean House. "And Jacob, while he slept, had a vision... a ladder set upon the earth and the top of it reached to heaven: and the angels of God ascending and descending on it... and the Lord stood at the top, and said I am the Lord God... the land whereon thou liest, to thee will I give it and to thy seed, which should be numerous as 'the dust of the earth'."



MOSES AT THE BURNING BUSH.

Scenes from the Old Testament painted by BALDASSARE PERUZZI *on the ceiling of the* Stanza di Eliodoro.

MIRACULOUS EXPULSION OF HELIODORUS FROM THE TEMPLE. *Fresco by* RAPHAEL.

The story which forms the basis of this picture is told in the Apocrypha (Maccab. ii. 2). Money belonging to widows and orphans, was stored in the Temple of Jerusalem; on this treasure Seleucus, King of Asia, designed to lay hands and despatched Heliodorus, his treasurer, to Jerusalem to accomplish this profanation. But while Heliodorus and his men were in the temple and about to carry off their plunder "there appeared unto them a heavenly horseman in golden armour, and he run fiercely and smote at Heliodorus who fell suddenly to the ground, and was compassed with great darkness."

In this composition Raphael has represented the successive incidents of the story in one picture; the scene being laid in the vestibule of the temple, which is seen at the back. On the right, beneath the fiery horse whose terrible rider is followed by two celestial emissaries rushing impetuously through the air and armed with scourges, the sacrilegious Heliodorus lies prostrate on the ground, while his companions attempt to carry off the booty. In the background, Onias, the high priest, is seen praying at the altar for the divine interposition. To the left are amazed spectators and, huddled together, the widows and orphans who were to have received the money; here, in the foreground, appears the figure of Julius II. carried on his *sedia gestatoria*, beholding the miracle. The foremost of the two chair-bearers is thought to be a portrait of the celebrated engraver Marcantonio Raimondi.

The picture, remarkable for its vigour of expression, is an allusion to Julius II.'s success in liberating the States of the Church from foreign enemies, and his efforts to protect Italy from the invasions of the French.

HELIODORUS.

ATTILA REPULSED FROM ROME BY POPE LEO I. *Fresco by* RAPHAEL.

The invasiou of Italy in the year 452 by Attila, King of the Huns, forms the subject of this picture.

The barbarian King in the midst of his cavalry shrinks back in horror at the miraculous apparition in the heavens of St. Peter and St. Paul, each sword in hand, who warn back the invaders. The Apostles are enveloped in a brilliant light, visible only to Attila and his Huns; the latter struck with terror and thrown into confusion are already retreating. In the distance are seen the flying standards of the barbarian host, trumpteers and burning villages. On the left of the picture the Pope advances on a white mule followed by his court. The Pope's features are those of Leo X. (he is represented twice and may also be recognized as one of the attendant cardinals), the priest bearing the cross is said to be a portrait of Raphael himself, while his old master Perugino, riding a white horse accompanies him as mace-bearer.

In this composition Raphael has transferred the scene where the event actually took place (see p. 405) to the vicinity of Rome. The contrast betweeu the papal group and the disorderly army of the Huns is emphasized by the calm confidence of the Pope. « The great processional cross », writes Cruickshank, « is opposed to the spears and banners of the Huns. It is the victory of the spiritual over the temporal power, and the ruins of ancient Rome in the background suggest the triumph of Christianity over Paganism ».

MURAL DECORATION.

This picture is an allusion to the retreat of the French after the Battle of Ravenna in 1512, at which Leo X., then a cardinal was serving as legate with the army. Attila represents Louis XII. of France.

ATTILA, KING OF THE HUNS.

ATTILA, the "Scourge of God", the murderer of men, the devastator whose very war-horse left a trail where no grass ever grew again, ravaged Europe and inspired terror everywhere. In the year 452 he collected a vast army and swept down like a typhoon upon Italy. His intention was of assailing Rome, but first he began by devastating and pillaging the northern provinces, extorting heavy tribute to reward his Huns. Aquileia Padua, Vicenza, Verona, Bergamo were either burnt to the ground or sacked; the citizens were powerless and panic prevailed everywhere, when suddenly, to the astonishment of all Europe, Attila retreated with his army over the Alps and marched into Pannonia. He died shortly after his arrival there of an uncommon effusion of blood on the day of his nuptials with a maiden named Ildico, the last of his numerous wives. His body was enclosed within three coffins, of gold, of silver and of iron, and immense treasures,—the spoils of nations—were thrown into his grave, which was dug by captives who, it is said, were afterwards inhumanly killed, lest they should reveal the spot.

DELIVERANCE OF ST. PETER FROM PRISON. *Fresco by* RAPHAEL.

CEILING DECORATION.

This fresco, remarkable for its contrasting effects of light, is divided in three parts, and, according to the story, represents how Peter lay in prison and was called by an angel at night; how, still dreaming, he went out accompanied by the angel, and how the watch was roused when his flight was discovered.

In the centre is the dungeon where the angel is seen awakening the Apostle who, with hands folded as in prayer, sits asleep between two slumbering watchmen. The angel, in a glory, bends down to him, lays a hand on his shoulder and points with the other towards the door. *On the right* the angel is leading Peter away, while the guards sleep on the steps. Here again the light proceeds from the angel,—' an incomparable type of a swiftly-moving guiding force '—while the Apostle with widely opened eyes walks away like a dreamer. *On the left* a soldier with a lighted torch rouses his comrades to help search for their prisoner.

This picture, one of Raphael's most admirable compositions, is in allusion to the captivity of Cardinal Giovanni de' Medici (before he was elected Pope Leo X.) after the Battle of Ravenna (1512), where he was taken prisoner by the French. However, while the French retreated towards Milan he managed to escape, while the army was crossing the Po, and with his brother Giuliano returned to Florence.

CARVED DOOR.

The carved interlaced diamond rings on the door represent the private crest of Lorenzo de' Medici, father of Leo X.

STANZA DI ELIODORO. *Showing* "The Liberation of Peter."

The mural paintings in this room were almost entirely executed by *Raphael* in 1512-14. The decoration of the ceiling is the work of *Baldassare Peruzzi*.

The paintings in the Stanza dell'Incendio were executed in 1517 from Raphael's designs ; they represent scenes from the reigns of Leo III. and Leo IV. The scenes, however, were designed in allusion to episodes in the history of the then reigning pontiff Leo X. The ceiling was decorated by Perugino, master of Raphael.

The principal fresco here, the *Conflagration of the Borgo* (which gave the name to this room), represents a fire which occurred in the Leonine City in the year 847, miraculously extinguished by Pope Leo IV. with the sign of the Cross. The traditional incident is represented in the background where the flames are seen threatening the old church of St. Peter (cfr. p. 407). On the loggia is Leo IV. surrounded by church dignitaries ; on the steps below is seen a crowd of excited people, some kneeling in prayer, others gesticulating violently. In the foreground are groups exhibiting the terrors of a conflagration : distracted mothers and their children imploring succour, women carrying water to assist men who endeavour to extinguish the flames, a youth is letting himself down from a wall, while a woman prepares to drop her baby to a man below. On the left is seen Æneas carrying off his father Anchises, followed by his wife Creusa and their child Aseanius.

This fresco is inteuded to refer to the success of the conference at Bologna in 1515 (see below). The Pope thought that he had by a diplomatic miracle extinguished the conflagration that was then threatening Europe.

THE CONFLAGRATION OF THE BORGO.

THE BATTLE OF OSTIA.

THE CORONATION OF CHARLEMAGNE IN ST. PETER'S. A. D. 800.

The historical event which forms the basis of this picture is the naval victory at Ostia, obtained by the allied fleets of Pope Leo IV. and the towns of Naples and Amalfi, over the Saracens in the year 846. A storm brought in answer to the prayers of the Pope, destroyed the Saracen fleet. The Pope is represented as Leo X., the cardinals behind him are portraits of Giulio de' Medici (afterwards Clement VII.) and Bibbiena (an admirer of Raphael). The fresco is in allusion to the crusade against the Turks proclaimed by Pope Leo X.

OATH OF LEO III.

On Christmas day at the celebration of Mass in old St. Peter's Pope Leo III. placed a golden crown on Charlemagne's head. (Charles had already visited Rome in 774. On this occasion the momentous ceremony of the Donation likewise took place in St. Peter's, where Charles confirmed and extended the older Donation made to the Holy See by his father King Pipin). In the picture the Pope has the features of Leo X., and the emperor those of Francis I. The picture is intended to refer to the meeting of Leo X. and Francis I. at Bologna in 1515.

This event took place two days before the coronation of Charlemagne. The Pope stands at the altar, and with his hands on the gospels is clearing himself on oath of the calumnies of his enemies. On the left of the picture is Charlemagne (standing, his back turned to the spectator) who, not being yet crowned emperor, is dressed as a Roman Patrician, with a gold chain on his shoulders.

SALA DI COSTANTINO.

Clemency. *Attrib. to Raphael.*

The paintings in this room were executed under Clement VII. (Giulio de' Medici), after the death of Raphael who had made preliminary sketches for some of the representations. They are illustrative of the establishment of the Church.

BATTLE OF CONSTANTINE AGAINST MAXENTIUS AT PONTE MOLLE. *By* GIULIO ROMANO.

The scene is laid on the left bank of the Tiber, with Ponte Molle on the right. In the center the emperor Constantine is advancing victoriously, with a spear levelled at Maxentius who is sinking in the Tiber. This grand composition, designed by RAPHAEL and executed after his death, is nearly eighteen feet in length.

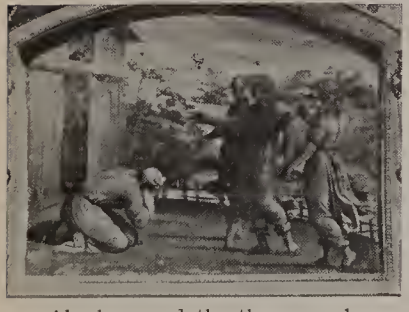
Constantine's address to his soldiers regarding the appearance of the Cross. *By* G. ROMANO.

Constantine's donation of Rome to Pope Sylvester I. *By* RAFFAELLO DAL COLLE. (*See also* p. 419).

Separation of light from darkness.

The Temptation (The Fall).

Expulsion from Paradise.



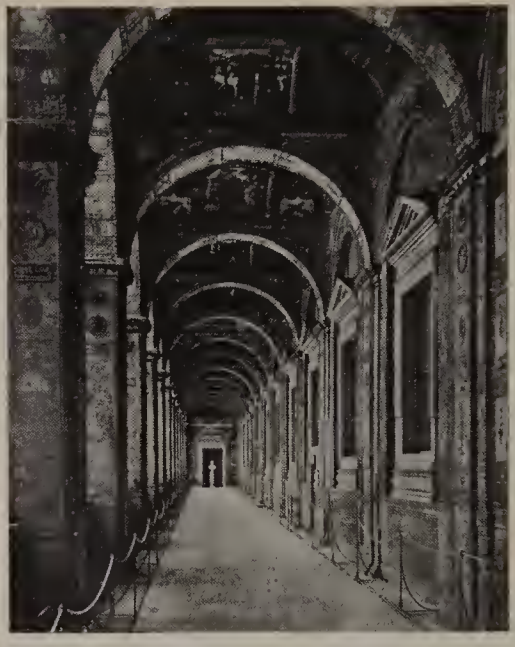
Abraham and the three angels.

Destruction of Pharaoh in the Red Sea.

Moses strikes the rock for water.

Moses at the burning bush.

Finding of Moses.
Specimen of vault decorations designed by Raphael.

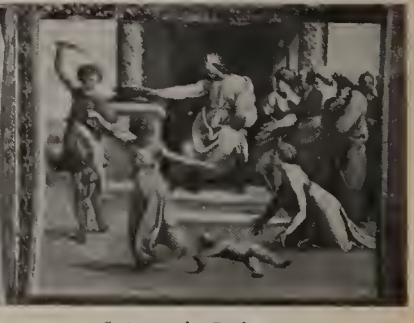


RAPHAEL'S LOGGE, decorated in 1517-19 by pupils of Raphael from his designs. The vaulting of each of the 13 bays contains four Biblical scenes, which are popularly known as *Raphael's Bible.*

Painted decoration and stucco mouldings.

Jacob and Rachel at the well.

Finding of Moses.

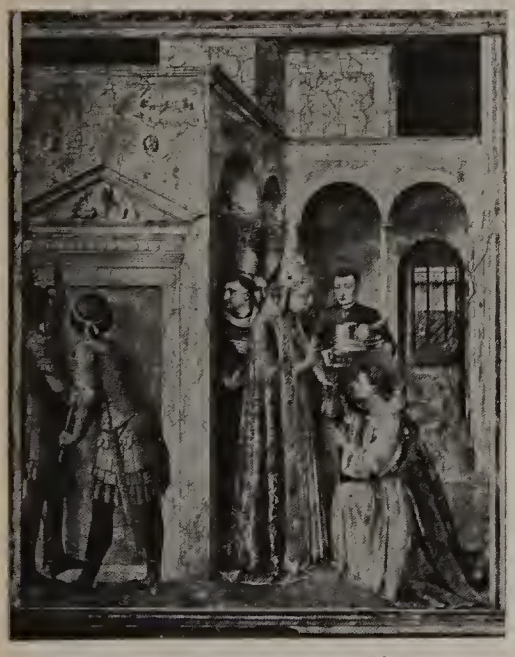


Solomon's Judgment.

ST. STEPHEN PREACHING TO THE PEOPLE. ST. STEPHEN BEFORE THE COUNCIL.

Fresco by FRA ANGELICO DA FIESOLE. A. D. 1450.

One of the gems of the Vatican is the chapel of Pope Nicholas V., decorated by Fra Angelico about 1450. The frescoes arranged in two series on the three walls of the chapel illustrate the life and martyrdom of SS. Lawrence and Stephen. On the upper part of the walls are represented the following scenes: 1. Stephen ordained deacon by S. Peter; 2. Stephen distributes the alms of the Church to the widows and the orphans; 3. He preaches to the people; 4. He is brought before the council at Jerusalem; 5. He is dragged away to his martyrdom; 6. He is stoned to death.



ST. LAWRENCE receives the Church's treasures.

On the lower part of the walls: 1. S. Lawrence ordained deacon by Sixtus II.; 2. The same pope about to be led away to prison for refusing to give up the treasures of the Church to the prefect Decius, delivers them to S. Lawrence, commanding him to distribute them among the poor; 3. Distribution of the treasures; 4. The saint is arraigned before the prefect and is condemned to be broiled alive; 5. He converts his gaoler; 6. Martyrdom of S. Lawrence.

ST. LAWRENCE distributing the Church's treasures.

In these remarkable frescoes Fra Angelico, then in his 61st year, not only displayed a vigour equal, but superior, to that of his youth. The composition is for the most part admirable throughout the series; the draperies are noble and dignified; the architecture in the backgrounds is in the richest Cinquecento style. Although in immediate proximity to the famous Stanzas painted by Raphael, nevertheless these frescoes, in virtue of their air of perfect devotion and calm contemplative worship, excite the enthusiasm of all true admirers of Christian art.

Among the treasures of the Vatican, Raphael's Tapestries are not the least important. They are nine in number and are displayed (together with another series) in the *Galleria degli Arazzi.*

In the years 1515-16, Raphael made ten designs or cartoons for tapestries which Leo X. intended to hang on the lower, unpainted part of the walls in the Sistine Chapel. The tapestries from these cartoons were executed at Brussels, under the direction of Bernard van Orley, a pupil of Raphael, who had returned to his native country, and they were used for the first time in the Sistine Chapel on December 26th 1519, when they excited widespread enthusiasm. After that, the tapestries suffered many vicissitudes. During the Sack of Rome (1527), they were carried off and seriously injured, but some twenty years later found

THE MIRACULOUS DRAUGHT OF FISHES.

THE DEATH OF ANANIAS.

their way back to the Vatican. In 1798, they were again carried off by the French and were sold to a Genoese Jew who burned one of them for the purpose of extracting the gold and silver threads used in the weaving. The experiment, fortunately, was not successful and in 1808 the remainder were repurchased by Pius VII. They are now sadly dilapidated, but the beauty of their execution and the compositions are among the marvels of our art. The subjects of the principal scenes were chosen from the lives of the Apostles Peter and Paul, the joint founders of the Roman Church. The decorations on the side borders represent allegories of the Virtues, the Seasons, the Fates, the Constellations, etc. The bronze colour borders below the tapestries that deal with St. Peter illustrate events in the life of Leo X. until his election to the pontificate; those below the St. Paul tapestries represent further incidents in the life of that apostle. All these decorations were designed by Giovanni da Udine, Raphael's pupil.

The principal scenes are: Christ giving the keys to St. Peter—« Feed my Lambs ». The Healing of the Lame Man. Sacrifice at Lystra. St. Paul preaching at Athens. The Death of Ananias. Conversion of St. Paul. The Miraculous draught of Fishes. St. Paul in prison at Philippi. The Blinding of Elymas.

The original cartoons themselves remained at Brussels, serving as models for several series. Seven of these were seen in the manufactory in 1630 by Rubens, who recognized their worth, and effected their purchase for King Charles I. of England; they are now exhibited in the South Kensington Museum, the others have disappeared.

ST. PAUL PREACHING AT ATHENS.

VIEW OF THE SISTINE CHAPEL.

This magnificent chapel, in itself as large as a church, was erected by GIOVANNI DE' DOLCI, under Sixtus IV., in 1473, whence its name of *Sistine*. BOTTICELLI, PERUGINO, SIGNORELLI, ROSSELLI, PINTORICCHIO, GHIRLANDAIO and other famous Florentine masters in 1482 executed a series of beautiful frescoes on the upper part of the long walls. In 1508, Julius II., nephew of Sixtus IV., entreated MICHELANGELO to decorate the ceiling, which was completed in the fall of 1512. Nearly twenty years later, Clement VII. again requested Michelangelo, then in his sixtieth year, to paint on the altar wall the celebrated « Last Judgment ». This occupied the great master for eight years, and was finished in 1541 under Paul III. The sculptured white marble screens and the handsome singing gallery are the work of MINO DA FIESOLE. The pavement is of Cosmatesque mosaic. The altar, where only the pope officiates, is beautifully inlaid with mother-of-pearl.

THE LAST JUDGMENT. *Painted by* MICHELANGELO. A. D. 1534-41.

This vast painting measuring about 66 ft. in height and 33 ft. in width is the largest and most comprehensive in the world. At first sight it appears confused and intricate, but careful study will enable the spectator to appreciate the mathematical severity of the composition which is divided horizontally into four bands or planes of grouping.

1) On the top, in the semicircular compartments, are groups of angels bearing the instruments of the Passion.

2) Immediately below, in the centre, Christ as Judge with the Virgin on his right while on his left the saints and martyrs hold up the symbols and instruments of their martyrdom : St. Peter showing the keys, St. Lawrence with the gridiron, St. Bartholomew with his skin and the knife with which he was flayed, St. Catherine with the wheel, St. Sebastian with the arrows, saints showing the crosses upon which they suffered martyrdom. On the opposite side (to the right of Christ) Adam and Abel, groups of women witnessing the resurrection and symbolising the final scope of the human race.

3) In the centre, the seven angels of the Apocalypse sounding the trumpets to awaken the dead, while other angels show to the damned the books of Judgment; on the right the condemned ones are delivered to the fury of the demons, on the left group of figures ascending more or less rapidly (according to the weight of their sins) to present themselves to the High Judge.

4) In the lowest division, on the left the dead emerging from their graves shake off their shrouds and resume their human form, on the right Charon with his boat having reached Hell is striking down the rebellious with his oar. The latter are awaited by the judge Minos, whose face is a portrait of Biagio da Cesena, master of the ceremonies to Paul III. He had censured the picture on account of the nudity of the figures, and Michelangelo revenged himself by painting him with an ass's ears and a serpent round his body amongst the condemned.

The ceiling of the Sistine Chapel is considered Michelangelo's masterpiece and the most powerful piece of painting in existence. When the despotic Pope Julius II. ordered the master to paint the Sistine Chapel, Michelaugelo at first rebelled, saying he was a sculptor not a painter, but once inspired with the idea he entered into it with enthusiasm. Unversed as he was in fresco painting and being diffident of his powers in this new department of art, he summoued some of the best painters from Florence to execute the frescoes from his cartoons; Michelangelo, however, was not satisfied with their performances, and having mastered their secret, dismissed them, obliterated what they had done and shut himself all alone in the chapel to begin work.

He commenced the frescoes on May 10th 1508 and worked on them earnestly for four years. His scheme was to give an epitome of the events recorded in the book of Genesis regarding the expectance and the preparatiou for Christ's comiug.

The ceiling of the chapel forms in its section a flattened arch; the ceutral, narrow, obloug portiou, a flat surface. In order to avoid confusion and subject to a certain order the different scenes and the multitude of figures (over two hundred) which he inteuded to create, Michelangelo invented an imaginative structure with cornices in bronze and marble, vertical pilasters adorned with bas-reliefs, and an entablature on which appears to rest the vaulting which forms nine sections devoted to the Biblical scenes. On the lower part of this vaulting runs the great series of seated Prophets and Sibyls, colossal figures of wonderful beauty, dignified and full of individual character. In the pointed arches and lunettes he painted the ancestors of the Virgin in calm expectation; in the four corners of the ceiling, scenes in the history of the people of Israel. Lastly, he placed a great number of nude decorative figures, in grey, bronze or bright colour, in the empty spaces of the framework to support the architectural forms and connect the whole. These figures of youths, symbols of human force and vitality, are among the most striking examples of Michelangelo's art.

In viewing this stupeudous undertaking the spectator will readily observe that the combined genius of an architect, sculptor and painter was required to produce a result so admirable.

ZACHERIAS.

David, Goliath. JOEL Zorobabel ERITHRAEA Ozias EZECHIEL Roboam PERSICHA Galmon HIEREMIAS Punishment of Aman.

JONAS.

Judith, Holofernes. *Ceiling: Centre pictures.*

DELPHICA Josias Intoxication of Noah.

ESAIAS Ezechias The Great Flood.

CUMÆA The Sacrifice of Noah.

Asa The Fall. Expulsion from Paradise.

DANIEL Jesse God creates Eve.

LIBICA God creates Adam.

The brazen serpent. God hovering over the waters. God creates sun and moon. God separates light from darkness. "And the Lord sent fiery serpents.... and much people of Israel died... And Moses made a serpent of brass... and those who beheld the serpent of brass, lived." *Numbers* xxi.

THE CEILING. *Painted by* MICHELANGELO. A. D. 1508-12.

Photo ALINARI, ANDERSON, BROGI.

THE ERYTHRÆAN SIBYL.

THE PROPHET JEREMIAH.

THE PROPHET ISAIAH.

Above: The Temptation. The Expulsion from Paradise.
Centre: God creates Eve, who bows herself to the Almighty.
Below: The Creation of Man.

DRUNKENNES OF NOAH.

SACRIFICE OF NOAH.

Photo ALINARI, ANDERSON, BROGI.

THE PROPHET DANIEL.

THE LIBYAN SIBYL.

THE DELPHIC SIBYL.

THE FLOOD. *Detail of the ceiling.*

On the left, the unfortunates take refuge on a hill emerging above the waters in an effort to save themselves together with their children. On the right, some of the unlucky ones have improvised a tent near a tree. In the center, others are piling up into a boat which soon will be swallowed up by the waves. In the distance Noah's ark.

FIGURE OF A SLAVE.

JUDITH AND HOLOFERNES.
Detail of the ceiling.

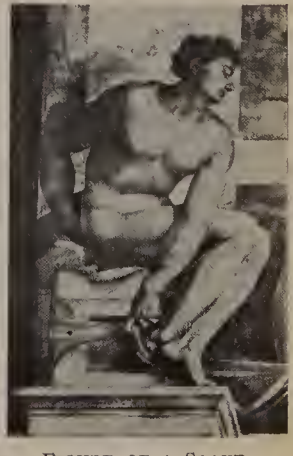


FIGURE OF A SLAVE.

The youths beneath the central panels of the ceiling are perhaps the most beautiful creations of the great master.

Left wall: EVENTS IN THE LIFE OF MOSES.

Moses with his wife journeying to Egypt; Circumcision of their infant son. *By* PERUGINO.

Typifying the institution of the monotheistic Church.

Moses slaying the Egyptian; Driving away the Shepherds; Watering the Flocks of Jethro; The Burning Bush. *By* BOTTICELLI.

Typifying the ministry of Moses as leader of the people.

Pharaoh's destruction in the Red Sea. *By* PIERO DI COSIMO.

Right wall: EVENTS IN THE LIFE OF CHRIST.

Baptism of Christ. *By* PINTORICCHIO.

Typifying the office of entrance into the Christian Church.

Sacrifices in cleansing a leper; Christ's temptation. *By* BOTTICELLI.

Typifying the ministry of Christ.

Calling of the Apostles at the Sea of Galilee. *By* D. GHIRLANDAIO.

Typifying the deliverance of God's Church from the bondage of false doctrines, heresies, and schisms.

The wall paintings in the Sistine Chapel were executed under the direction of Botticelli. In accordance with the then prevailing point of view, the acts of Moses, the forerunner of Christianity, are represented as symbolically parallel to those of Christ, its founder and head.

Left wall: EVENTS IN THE LIFE OF MOSES. Right wall: EVENTS IN THE LIFE OF CHRIST.

Moses receives the law. Worship of the Golden Calf.

Sermon on the Mount. Cure of the leper.

Frescoes by COSIMO ROSSELLI *typifying the divine laws of the Institution.*

Punishment of Korah, Dathan and Abiram. *By* BOTTICELLI.

Christ giving the keys to St. Peter. *By* PERUGINO.

Typifying the divine institution of the priesthood and subsequent punishment on its violation.

Publication of the Law and death of Moses. *By* SIGNORELLI.

The Last Supper. *Fresco by* COSIMO ROSSELLI.

Six frescoes are on each side of the Chapel; many of them contain several episodes. The Old Testament scenes of promise on the left, are in every instance faced by corresponding scenes of fulfilment from the New Testament which embody the same idea.

ANGELS PLAYING. *Frescoes by* MELOZZO DA FORLÌ (1438-1494).

CORONATION OF THE VIRGIN.
By Giulio Romano *and* Francesco Penni.

SIXTUS IV. RECEIVING PLATINA. *Fresco by* MELOZZO DA FORLÌ.

Melozzo's fresco representing Sixtus IV. receiving Platina is one of the most interesting pieces of portraiture for it gives the likenesses of an important historical family. Near the Pope stand two of his nephews—Pietro Riario on the right of the papal chair, aud facing him is Giuliano Della Rovere (afterwards Pope Julius II.). In the centre is the kneeling figure of Platina, Librarian of the Vatican, and the historian of the Popes. His face is that of a scholar ; the finely-cut mouth, and abnormally square jaw denote the power of his will. Behind the librarian stand two other nephews of the Pope—Cardinal Giovanni Della Rovere and Girolamo Riario, who became celebrated in connection with the conspiracy of the Pazzi (p. 211).

These personages are treated with a master hand and the beauty of the picture is enhanced by the architectural background.

MADONNA ENTHRONED.
Painted by PERUGINO. A. D. 1495.

ENTOMBMENT.
By CARAVAGGIO (1569-1609).

COMMUNION OF ST. JEROME.
By DOMENICHINO (1581-1621).

THE MADONNA DI FOLIGNO.
By RAPHAEL. A. D. 1512.

This picture was painted for Sigismondo Conti, secretary of Julius II., as a votive offering in gratitude of his escape during a bombardment of Foligno. In the distance is a view of Foligno, into which a bomb falls; to the right St. Jerome presents Conti to the Madonna; to the left St. Francis of Assisi and John the Baptist.

MADONNA OF S. NICCOLÒ DE' FRARI.
By TITIAN. A. D. 1523.

THE TRANSFIGURATION.
By RAPHAEL *and* GIULIO ROMANO.

This is Raphael's last great work. It was left unfinished at the time of his death and completed about 1522. The composition and the upper part of the picture are by Raphael's own hand; the lower part was executed by Francesco Penni aud Giulio Romano. Above is Christ hovering between Moses (left) and Elias; Peter, James and John prostrate on the ground, hide their eyes from the dazzling light. Below are the other apostles who are being requested to heal a boy possessed of a devil.

MYSTIC MARRIAGE OF ST. CATHERINE.
By MURILLO.

Photo ALINARI, ANDERSON, BROGI.

SACRED AND PROFANE LOVE. (*Amor Sacro e Profano or Earthly and Heavenly Love*). *By* TITIAN. (ca. 1515).

This exquisite allegorical picture in which the influence of Giorgione may be traced, is one of the most fascinating of Titian's early productions. The name by which it is now known does not explain its symbolism very clearly ; possibly it represents Venus persuading Helen to listen to Paris, or, Helen inducing Medea to follow Jason... " The charm of such works ", writes Vernon Lee, " is that they are never explicit ; they tell us, like music, deep secrets, which we feel but cannot translate into words ". The superb nude figure holding aloft a burning lamp is meant for Heavenly Love.

APOLLO AND DAPHNE.
By BERNINI (1616).

PRINCESS PAULINE BORGHESE *sister of Napoleon I., as Venus Victrix.*
By CANOVA (1757-1822).

DAVID.
By BERNINI.

VIEW OF THE CASINO OF THE VILLA BORGHESE.

THE GREAT HALL. (*Salone*).

The Borghese Gallery is located in the Casino of the Villa Borghese. The buildiug was formerly used as a summer residence by Cardinal Scipio Borghese. It now contains a collection of sculptures and an important picture gallery.

THE ENTOMBMENT. *By* RAPHAEL.

Painted at Perugia in A. D. 1507 when Raphael was only twenty-four years of age. The execution is extremely beautiful, the action powerful, the expression of the heads and the modelling of Christ's body are perfect.

THE CHASE OF DIANA. *By* DOMENICHINO (1581-1641).

This is one of the famous works of the master; full of charm and with plenty of animation everywhere. It represents Diana and her Nymphs enjoying themselves — some of the maidens are shooting at a mark, others are bathing, while others are racing or wrestling. The goddess herself with her arms raised is in the act of applauding.

MADONNA AND CHILD.
By CARLO DOLCI.

CUMÆAN SIBYL.
By DOMENICHINO.

VENUS.
By FRANCIABIGIO.

DANAË WITH CUPIDS SHARPENING THEIR ARROWS.
By CORREGGIO (ANTONIO ALLEGRI).

EDUCATION OF CUPID. (Venus blind-folding Cupid).
Painted by TITIAN *about 1565.*

1. Venus pointing out Psyche to Cupid with contempt directing him to plunge her into an unworthy passion.

10. THE BANQUET by which the gods celebrate the marriage of Psyche.

2. Cupid showing Psyche to the Graces.

3. Venus, Ceres and Juno.

4. Venus ascending to Olympus

The *Galatea* (in a saloon adjoining the entranee hall), was executed by RAPHAEL himself in 1514. The « goddess of the sea » is borne over the waves in a shell ; tritons and sea-nymphs sport joyously around her while Cupid discharge their arrows from above. ' The utmost sweetness, the most ardent sensc of pleasure, breathc from the work ; everything lives, fcels, vibrates with enjoyment '.

While working at this pieture Raphael is reported as saying: that he could do nothing with models, but relied on the idea of beauty which occured to him spontaneously.

THE GALATEA. *By* RAPHAEL.

The « FARNESINA », built iu 1508-1511, was the gay summer residence of the Papal banker Agostino Chigi, an enthusiastic admirer of art and patron of Raphael. On the ceiling of large hall which serves for vestibule there are twelve fascinating frescoes displaying the famous fable of Cupid and Psyehe in a light and airy series, most graceful in conception and treatment. The whole composition was designed and begun by RAPHAEL in 1517, and then exeeuted by his pupils *Giulio Romano, Francesco Penni* and *Giovanni da Udine.* On the flat part of the ceiling two large pictures represent the Council of the Gods, who deeide the dispute between Venus and Cupid, and the Marriagc of Psychc ; the accessory subjects, illustrative of the incidents in the fable, are distributed in the pendentives. Raphael was indebted for his version of the myth to the famous work of Apuleius, much read during the Renaissance period, and which may be briefly recounted as follows : A eertain king has three daughters, of whom, Psyche, the youngest, excited by her beauty the jealousy and envy of Venus. In order to avenge herself, the goddcss bids her son Cupid to inspire Psyche with a love for the most eontemptible of all men : but Cupid is so stricken with her beauty that he becomes enamoured of her and shows her to the Graces. He visits her by night only, warning her to repress her curiosity as to his appearance. But instigated by her envious sisters, Psyche disobeys the injunction. While Cupid sleeps she lights a lamp and looks upon him, and, to her amazament, beholds the most handsome and lovely of the gods. In the excitement of joy and fcar, a drop of heated oil falls from her lamp on his shoulder and awakens her lover who upbraids her for her mistrust and quits her in anger.

9. Council of the Gods before whom Venus and Cupid plead their causes.

8. Mercury carryiug Psyche to Olympus where she will become immortal and be reunited with Cupid for ever.

5. Venus complaining to Jupiter.

6. Mercury flying in search of Psyche.

7. Psyche presenting Venus with the box of Proserpine.

Psyche left alone wanders about filled with despair. Venus in the meantime informed of her son's attachement, imprisons him, and seeks assistance from Ceres and Juno to find Psyche, but they refuse to aid her. She then goes to complain to Jupiter, imploring him to send Mercury to her assistance. Jupiter listens to her prayer and sends forth Mercury to seek for Psyche, whom Venus now ill-treats in every conceivable manner, imposing upon her the hardest and most humiliating labours. Finally she is ordered to bring Proserpina's casket from the infernal regions, and even this, with the invisible assistance of Cupid, she succeeds in accomplishing. Cupid, escaped from captivity, begs Jupiter to grant him Psyche. Jupiter embraces the irresistible infant and commands Mercury summon the gods to deliberate and to conduct Psyche to Olympus, where she will become immortal and be united to her lover for ever.

In this pleasing story Psyche is the symbol of the human soul, which is purified by passions and misfortunes, and thus prepared for the enjoyment of true and pure happiness.

In spite of restorations the frescoes produce a charming and brilliant effect owing to the indestructible beauty of the designs, which are among the most charming creations of the master. Though Pagan in sentiment, and naturally in accordance with the tastes of the age, the scenes are neither coarse nor sensual; a nobility of proportion, never overstepping the bounds of refinement, being preserved throughout the series.

The Marriage of Alexander and Roxana. *By* Sodoma (1512).

Alexander conducted by Cupids to the nuptial couch of Roxana offers her a crown.

Photo Alinari, Anderson.

POPE INNOCENT X. *By* VELASQUEZ.

The skilful manner in which the various tones of red are blended give to this portrait a superior rank among the works of Velasquez.

HALL OF THE MIRRORS in the Doria Gallery. This gallery, founded in the 17th century, has an important collection of paintings.

PORTRAIT OF MARCO POLO. *By* TITIAN. (*See p. 135*).

PORTRAIT OF JOANNA OF ARAGON. *By* LEONARDO DA VINCI.

PORTRAIT OF ANDREA DORIA. *By* SEBASTIANO DEL PIOMBO.

THE "MILL." *By* CLAUDE LORRAIN.

THE DAUGHTER OF HERODIAS with the head of John the Baptist. *By* TITIAN.

MADONNA AND CHILD.
By MURILLO.

MARY MAGDALENE.
By PIERO DI COSIMO.

MADONNA AND CHILD.
By CARLO DOLCI.

(Oil paintings in the Corsini Gallery).

MARIA MANCINI.
By NETSCHER (*Colonna Gallery*).

GUIDOBALDO OF URBINO.
By GIOV. SANTI (*Colonna Gallery*).

HENRY VIII. OF ENGLAND.
By HOLBEIN (*Corsini Gallery*).

PORTRAIT OF VITTORIA COLONNA.
Poetess and friend of Michelangelo.
By G. MUZIANO (*Colonna Gallery*).

GREAT HALL OF THE COLONNA GALLERY.

AURORA. *Fresco by* GUIDO RENI. (*Palazzo Rospigliosi*).

This is the master's noblest work. On the right, Aurora sailing the aërial space and strewing flowers before the chariot of Phœbus the god of the sun, who is surrounded by seven female figures—typifying the advance of the Hours—hand in hand, dancing in the most graceful way. Above the heads of the horses a cupid with flaming torch represents the morning star.

PORTRAIT OF HIS DAUGHTER. *By* MENGS.

BEATRICE CENCI. *Attributed to* GUIDO RENI.

THE FORNARINA. *By* RAPHAEL.

(*Oil paintings in the Barberini Gallery*).

ST. SEBASTIAN. *By* G. RENI.
(*Capitoline Gallery*).

The portrait of Beatrice Cenci, whose lovely face and large brown eyes meet those of the spectator, is thus in part described by Shelley: "There is a fixed and pale composure upon the features; she seems sad and stricken down in spirit, yet the despair thus expressed is lightened by the patience of gentleness. Her head is bound with folds of white drapery from which the yellow strings of her golden hair escape, and fall about her neck. The moulding of her face is exquisitely delicate; the eyebrows are distinct and arched; the lips have that permanent meaning of imagination and sensibility which suffering has not repressed, and which it seems as if death scarcely could extinguish.... In the whole mien there is a simplicity and dignity which, united with her exquisite loveliness and deep sorrow, is inexpressibly pathetic".

THE VIOLINIST OF RAPHAEL. (1518).
(*Accademia di S. Luca*).

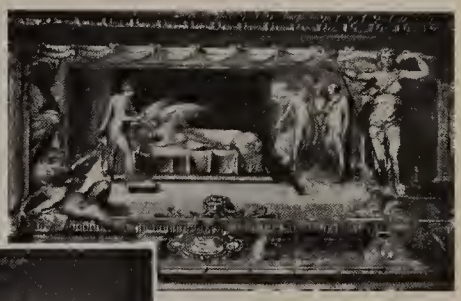
HALL OF THE COUNCIL.

CHEMICAL LABORATORY AND PHARMACY. 17th cent.

Story of Cupid and Psyche.

The Castel Sant'Angelo is connected with the Vatican by a corridor built by Alexander VI., intended for the escape of the Popes to the castle, *e. g.* in 1494 on the occasion of the invasion of Charles VIII.; in 1527 during the sack of Rome; etc.

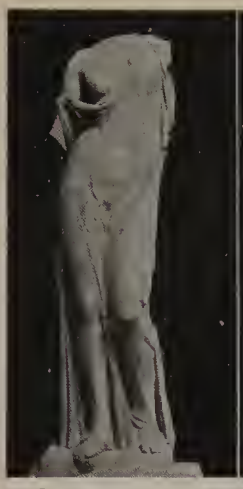
The Papal apartments commenced by Alexander VI. and completed by Paul III. consist of a series of beautifully decorated rooms which no visitor to Rome should fail to see. The Library or Reception Room is embellished with frescoes by various pupils of the school of Raphael; the ceiling is moulded in gilt and painted stucco. Another room has a frieze representing the story of Perseus by Perin del Vaga. The Council Room, decorated by the same artist, illustrates the life of Alexander the Great. The bedroom of Paul III. has a gorgeous carved and gilded ceiling and a frieze painted by Perin del Vaga representing scenes from the story of Cupid and Psyche. Beneath the Papal apartments are the dungeons in which Beatrice Cenci and many others were incarcerated. In 1538, Benvenuto Cellini was thrown in one of these dungeons as a prisoner of state. He was accused of having stolen jewels belonging to the Apostolic treasury.



Story of Cupid and Psyche.

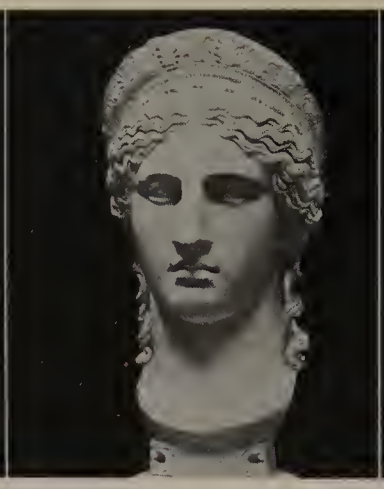
BEDROOM OF POPE PAUL III. (Farnese).

Fragment of the frieze and gilded stucco mouldings, in the Library or Reception Room.



VENUS GENETRIX.
By ARKESILAOS.

THE MAIDEN OF ANZIO.
Greek, 4th cent. B. C.



JUNO LUDOVISI.
Greek, 4th cent. B. C.

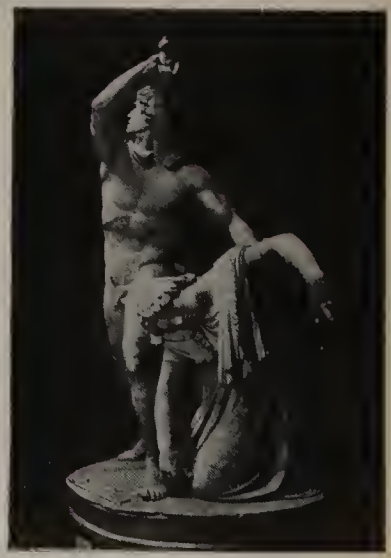
VENUS ANADYOMENE.
From a Greek original.

THE BIRTH OF VENUS (*5th cent. B. C.*). *Marble throne for a statue of Venus.*

HELLENISTIC PRINCE.
Greek bronze.

MARS RESTING. *After* LYSIPPUS.

PUGILIST. *Bronze, 3rd cent.* B. C.



GAUL AND HIS WIFE. *3rd cent.* B. C.

Photo ALINARI, ANDERSON, BROGI.

AN EMPEROR FOLLOWED BY LICTORS.

DECORATIVE PANEL.

(*Marble reliefs found near Trajan's Forum*).

The panel on the left represents Simon bearing the cross; in the next, a soldier placing a crown over Jesus' head who stands with folded arms; in the centre, the monogram within a wreath surmounting the triumphal Cross under which sit a sleeping and a waking soldier; to the right, the Capture of Christ and, next, Pilate washing his hands.

CHRISTIAN SARCOPHAGUS. (*4th cent. From the Catacombs of Domitilla*).

The *Lateran Museum* is located in the 16th cent. Palazzo del Laterano erected by FONTANA by order of Sixtus V. The old Lateran palace was the residence of the popes from the time of Constantine until their departure for Avignon (1309), it was called the *Patriarchium*, and was much larger than the present edifice.

DANCING SATYR (*Marsyas*).
(*Probably a copy from Myron*).

SOPHOCLES.
(*The drapery is a masterpiece of skill*).

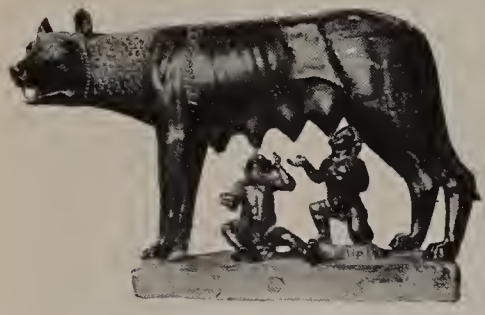
THE GOOD SHEPHERD

is the most ancient, the simplest and most touching symbolic impersonation of the Saviour who (according to the Gospel) said: "I am the Good Shepherd". This is one of the best representations of the subject; which is frequently found on Christian sarcophagi, in the paintings of the catacombs and even in the industrial arts of early Christianity.

APPROACH TO THE CAPITOLINE HILL AND THE SENATORS PALACE.

EMPEROR MARCUS AURELIUS.

The Capitoline is the smallest but the most famous of Rome's Seven Hills. It was the stronghold and the religious centre of the ancient city. It consisted of a rocky platform, rising above the Forum valley, accessible only from it and having precipitous cliffs on every other side. There was a depression in the middle (the present piazza), while the extremities rose into two elevations upon which stood the *Arx* or citadel (the site is now occupied by S. M. Aracoeli) and the great *Temple of Jupiter Capitolinus* (the site on which the Pal. Caffarelli now stands). On the slope towards the Forum was the *Tabularium* or record-office. This edifice, still standing, was used in the 13th cent. for the erection of the *Senators Palace* which originally overlooked the Forum and, then as now, was used by the municipal administration. In 1536 on the occasion of the entry of Charles V. in Rome, Michelangelo was charged with the embellishment of the Capitol. He began by opening the grand staircase shown in our illustration, which gives access to the piazza above from the side opposite that of the Forum; altered the Senators palace by making a new façade towards the piazza, in the centre of which he placed the *Equestrian Statue of Marcus Aurelius* (formerly near the Lateran), and designed the two side palaces (the *Capitoline* and the *Conservatori*) erected after his death. Thus, it may be said that Michelangelo reversed the Capitol and it now presents a magnificent aspect. The staircase on the left of our illustration leads up to the Church of Aracoeli.

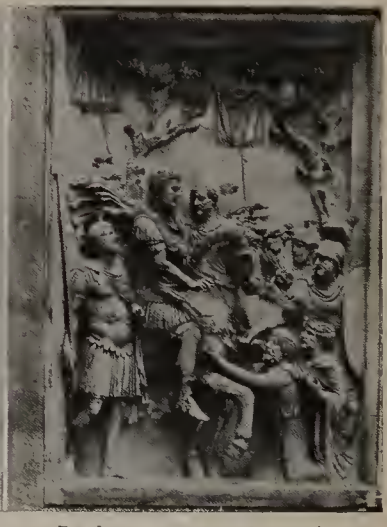


THE WOLF OF THE CAPITOL (*5th cent. B. C.*).
The twins, Romulus and Remus are by ANTONIO POLLAIUOLO, *Florentine sculptor.*

THORN EXTRACTOR.
Bronze of the pre-Christian period.

Triumphal entry into Rome.

Sacrifice before Jupiter's temple.



Pardon to conquered enemies.

Bas-reliefs representing events in the life of Marcus Aurelius (Palace of the Conservatori).

CAPITOLINE VENUS. *After* PRAXITELES. One of the famous Venuses of Italy (*3rd cent. B. C.*).

THE DYING GAUL (*2nd or 1st cent. B. C.*).

This is probably an original work by an artist of Pergamus and likely belonged to a group which was placed on the *Acropolis* at Athens by Attalus I. of Pergamus to commemorate certain victories. It represents a warrior, mortally wounded, sitting on his shield ; the blood pours from his wounded breast, his head sinks forward, his eyes are dim with pain, the lips half parted by a sigh : his whole expression and pose is of an absolutely tragic realism. It is a work at once realistic and pathetic.

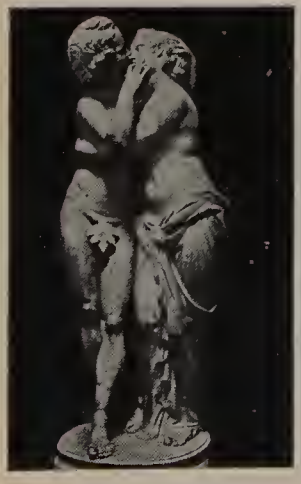
HALL OF THE BUSTS OF THE EMPERORS. (*Capitoline Museum*).

The statue of Charles of Anjou, the Nero of the Middle Ages, is the only medieval portrait statue at Rome, and of high historical value.

Charles, brother of St. Louis of France, came to Rome in 1265 to be invested with the Senatorial office, and the following year was crowned King of Sicily.

At the battle of Tagliacozzo (1268) he defeated the youthful Conradin (p. 484), put him to death and became King of Naples : but owing to his cruelties he lost his kingdom after the tragedy of the Sicilian Vespers (1280). The statue is roughly sculptured, the expression of the face stolid and coarse, but its lineaments are individual.

STATUE OF CHARLES OF ANJOU. (*Palace of the Conservatori*).



CUPID AND PSYCHE.

PORTRAIT OF A ROMAN LADY.

FAUN. *By* PRAXITELES.

Photo ALINARI, ANDERSON, BROGI.

THE PALAZZO VENEZIA. *Begun in 1445.*

This massive palace was built about 1445, with stones taken from the Colosseum, for the Venetian Cardinal Pietro Barbo (afterwards Paul II.), who used it to house his collection of art treasures, and made it his chief residence in preference to the Vatican.

THE PALAZZO DELLA CANCELLERIA. *Built in* A. D. *1486-95.*

This is the noblest example of early Renaissance architecture. The façade is built with blocks of travertine taken from the Colosseum. The beautiful two-storied arcade of the court is a distinctive feature of Italian fifteenth century palaces.

FOUNTAIN OF THE ACQUA PAOLA.
Erected by FONTANA *in* A. D. 1611
by order of Paul V.

MONUMENT TO GARIBALDI.
Erected in A. D. 1895
by GALLORI.

REMAINS OF A MEDIEVAL HOUSE.
Known as the house of Vannozza de' Cattanei, mother of Lucrezia Borgia.

PIAZZA DEL POPOLO.

The obelisk which originally stood in the Circus Maximus was removed here in 1589 by order of Sixtus V.

FOUNTAIN OF THE PIAZZA DELLE TERME.

This fountain is remarkable for its powerful jet. The four bronze groups of Naiads and sea-monsters are by RUTELLI (1900).

PALAZZO FARNESE.

Begun in 1512 by Cardinal Farnese (afterwards Paul III.) from designs by A. DA SANGALLO, *and finished under the direction of* MICHELANGELO (*French Embassy*).

PALAZZO SPADA.

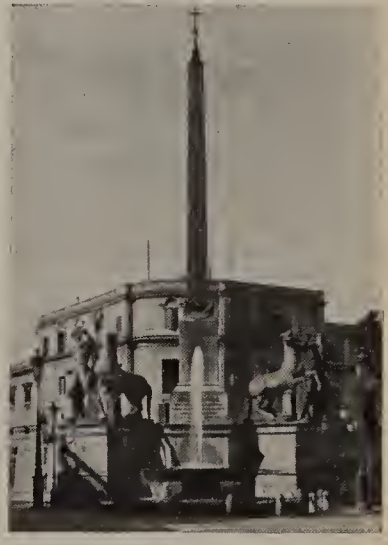
Begun about 1550 by Cardinal Capodiferro, from designs by MAZZONI. *The façade is by* BORROMINI. *It is now the seat of the "Council of State".*

CHURCH OF S. TRINITÀ DE' MONTI.

Erected in 1495 by Charles VIII. of France. Restored in 1817 by order of Louis XVIII.

MONUMENT TO GOETHE.

By EBERLEIN.
On the pedestal are figures from Goethe's poems.



FOUNTAIN OF THE QUIRINAL.

The two colossal Horse Tamers, belonging to the Thermae of Constantine, are attributed to Phidias and Praxiteles.

THE SCALA DI SPAGNA (*The Spanish Steps*).

This celebrated flight of steps was built in 1725 at the expense of Gouffier, the French ambassador at Rome.

THE VILLA MEDICI. 16th cent. (*Pincian Hill*).

Since 1802 the seat of the French Academy. Behind it, in a grove where she had taken refuge, Messalina was slain.

FONTANA DI TREVI (Central part). *Erected in 1735.*

Rome is the city of fountains.

The Fontana di Trevi, erected by order of Pope Clement XII. in 1735, is the largest and most celebrated of the public fountains in Rome. Tradition goes that if, on the eve of departure from Rome you throw a coin into the water, you cannot remain absent from Rome for ever; destiny will bring you back.

Fountains are to be seen everywhere in Rome; wherever one goes he hears the pleasant sound of babbling waters. On every piazza, fountains, embellished with sculptures, elaborate marble basins, obelisks, etc., spirt and plash streams of the most limpid and pure waters.

FONTANA DEL TRITONE. *By* BERNINI.

This is the most original of the fountains: four dolphins solidly bound together form a base for the basin, a large granite shell on which sits a vigorous Triton who blows from his couch into the sky a stream of water falling round like a shower of pearls.

FONTANA DELLE TARTARUGHE.
By GIACOMO DELLA PORTA (1585).

This is perhaps the most charming of the fountains in Rome. The design, formerly attributed to Raphael, consists of four bronze youths supporting a tazza ornamented with tortoises.

ACQUA FELICE. *By* D. FONTANA.

FONTANA DI PIAZZA NAVONA. *By* BERNINI.

THE VILLA D'ESTE, TIVOLI.

This is one of the finest villas of the Renaissance period, and was built in 1549 from designs by PIRRO LIGORIO for Cardinal d'Este. The unfinished Casino is decorated with frescoes by the ZUCCARO Brothers; the park laid out in terraces on the hill side, though neglected, is magnificent in its beauty and affords many picturesque points of view. Its grottoes of mosaic where water drips in drops, its ruined ornamental fountains, its pieces of green water filled with lotus, the lofty cypresses all around, the ilexes.... lend a strange charm to the villa and produces the impression of a palace of romance and adventure.

Photo ALINARI, ANDERSON, BROGI.

(to face page 472).

VIEW OF TIVOLI AND THE WATERFALLS.

According to tradition, Tivoli, the *Tibur* of the ancients, existed long before the foundation of Rome. Under the early emperors it was a summer resort and the favourite residence of statesmen, philosophers, poets and many Roman nobles. The emperors Augustus and Hadrian themselves founded beautiful and splendid villas here.

RUINS OF HADRIAN'S VILLA, TIVOLI.

TIVOLI. TEMPLE OF THE SIBYL (*of Vesta or Hercules*).

MONUMENT TO VICTOR EMMANUEL II. (*The New Capitol of Rome*).

This is the most colossal structure in the world, being altogether over 500 feet long and 250 feet high. It was designed by the Italian architect Sacconi, and has taken 26 years to construct. Situated on the slope of the Capitoline hill facing the Corso it consists of a magnificent colonnade with propylæa on either side, a series of grand staircases adorned with statues and fountains and a gigantic equestrian statue in gilded bronze of the king. The base on which it stands is called the « Altar of the Fatherland. » Here rests the nameless 'unknown warrior,' who fought in the Great War.

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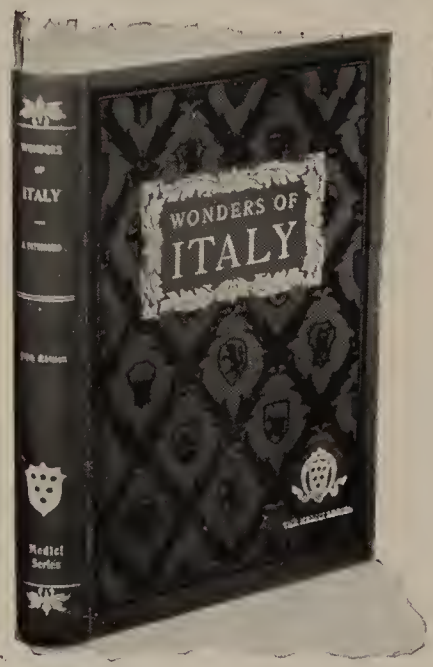

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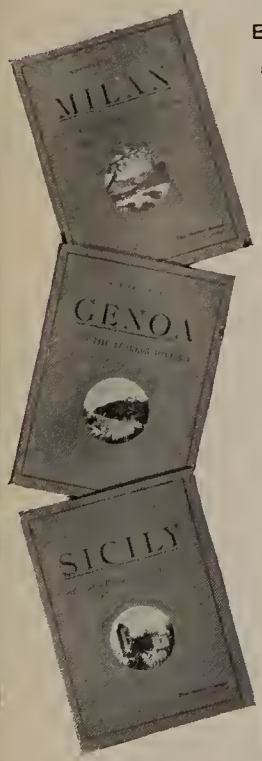

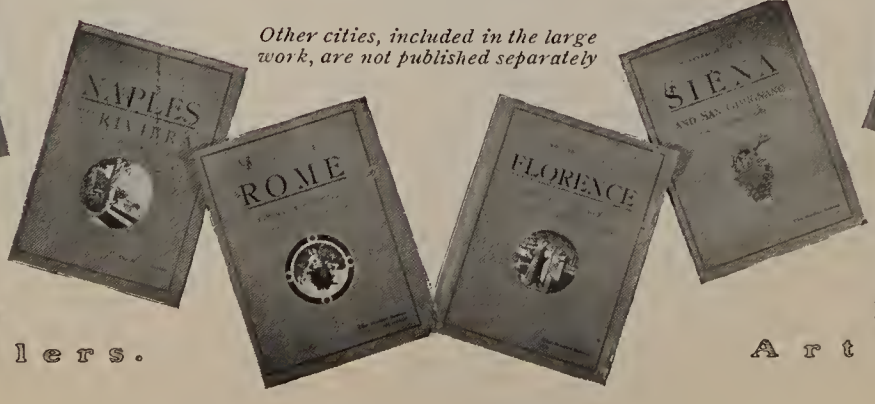

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